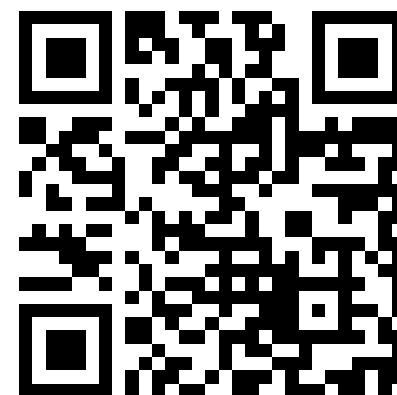
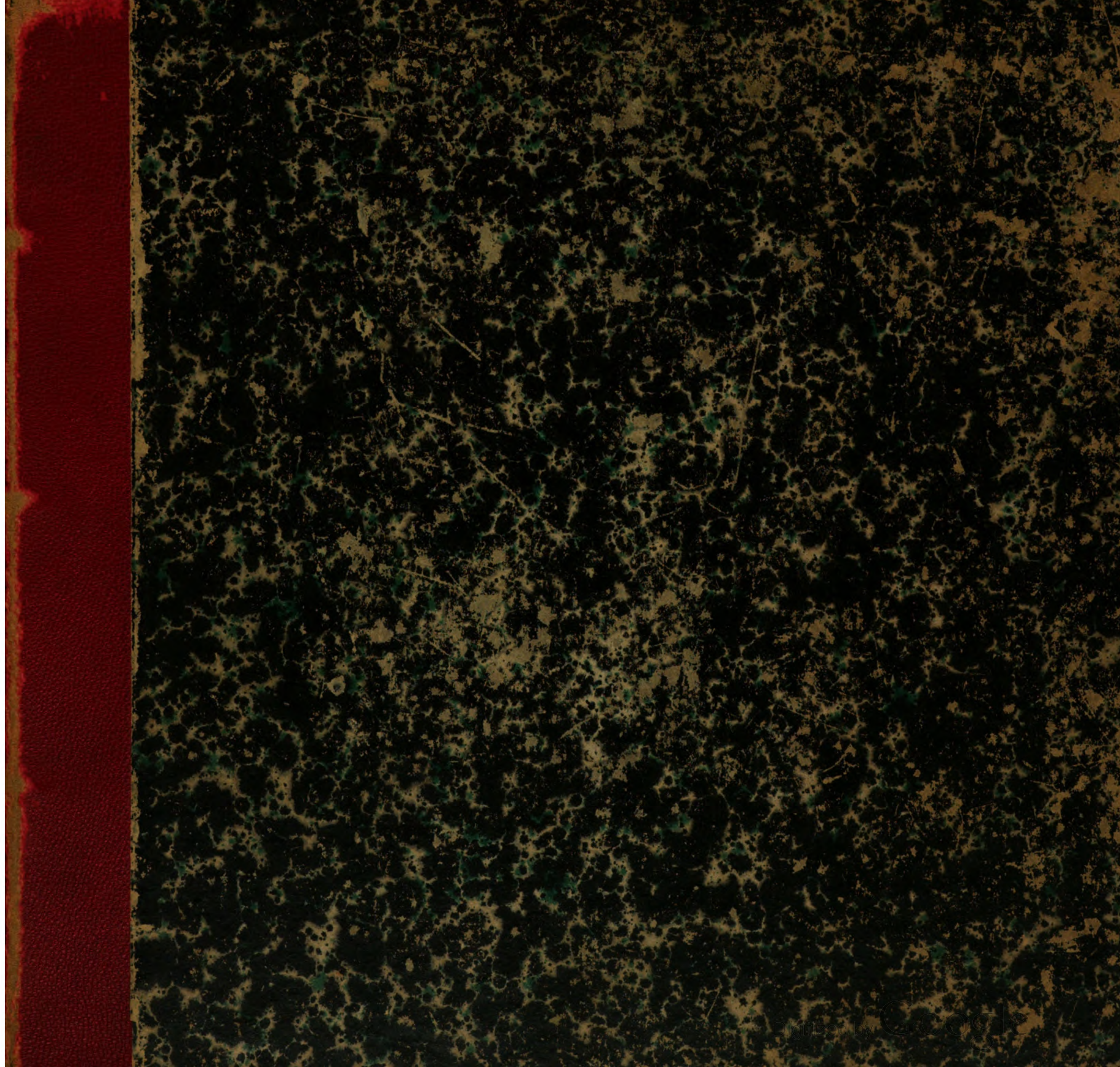

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THE
MEMORARE:
A COLLECTION OF
CATHOLIC MUSIC:

CONTAINING
SIX MASSES, A SHORT REQUIEM MASS, VESPERS,
AND A VARIETY OF MISCELLANEOUS PIECES SUITABLE FOR
MORNING AND EVENING SERVICE,
AND FOR
FAMILY OR PRIVATE DEVOTION.

WITH ACCOMPANIMENT FOR ORGAN OR PIANO-FORTE.

BY
ANTHONY WERNER,
ORGANIST AND DIRECTOR OF THE CHOIR OF THE CATHEDRAL OF THE HOLY CROSS, BOSTON.

BOSTON:

PUBLISHED BY OLIVER DITSON & CO. WASHINGTON ST

NEW YORK: S. T. GORDON.—PHILADELPHIA: BECK & LAWTON.—CINCINNATI: TRUAX & BALDWIN

1859, Dec. 7.
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RECOMMENDATION.

AFTER careful examination, we give our willing approval to the publication of a new Book of Catholic Sacred Music, entitled "The Memorare," compiled and, in part, composed by Professor Anthony Werner, the organist and director in the choir of our Cathedral of the Holy Cross, and published by Oliver Ditson & Co., of Boston.

The judicious selection of the pieces, their variety, and the purely religious character of the music, will, we doubt not, sufficiently commend the work to the public.

† JOHN BERNARD, BISHOP OF BOSTON.

Boston, March 25, 1857.

P R E F A C E .

IN offering this new Music Book — THE MEMORARE — to the Catholics of this country, the author feels desirous of making a few introductory remarks, in order to state his intentions in compiling it.

There is much difficulty in procuring suitable music for the Catholic Church in this country. The great masterworks of Haydn, Mozart, Hummel, Beethoven, and Cherubini, and many of the sublime compositions of Palestrina, and others of his school, can be obtained; but most of these are very difficult, and, generally, too long for ordinary occasions. There is, in Europe, an abundance of good music, which is neither too long nor too difficult, but this cannot easily be found in America.

In most of the imported Catholic music the Soprano, Alto and Tenor parts are in the C clef, and as few singers in this country are accustomed to sing from this clef, these compositions are comparatively unavailable.

If short Masses be obtained from the old libraries, many of them do not contain all of the Gloria, or Credo, as most of them were composed for minor festivals, or such occasions, when, for the sake of brevity, a part of the sentences were omitted by the composers. Moreover, a large portion of this music was originally written

with orchestral accompaniment. To obtain other pieces, such as are suitable for the Graduale, the Offertory, or for the Hymn before Sermon, etc., seems to be still more difficult.

No one, who cares for the advancement of musical science in America, can fail to observe, that much progress has been made in it of late years, and that a general desire for excellence in this department of art prevails. As music enters largely into the divine service, why should not every Catholic musician, who loves his art, find his greatest pride and pleasure in helping to make sacred music keep pace with the progress of secular music? Nay, why should he not make it his dearest object to have Music bring her best and noblest efforts to the honor and glory of God?

It is gratifying to know that the demand for better music in our choirs is great, and constantly increasing. In the musical library of the Cathedral of Holy Cross, we have a large collection of very good music, including the Masses of Haydn, Beethoven, and others. Much of it existed until now, only in manuscript; but by the kind permission of the Right Rev. Bishop of Boston, I was permitted to select such specimens of Church music, as appeared to me suitable for this book.

P R E F A C E .

My first motive, in preparing this Collection of Catholic Music, was, to publish only such music as would commend itself to ALL Catholics, as being of a devotional character. Perhaps some admirers of the modern Italian and French Schools, may find in this book few compositions of their favorite authors. But I would remind them, that a great part of the music of those schools is composed in a profane style, and far more suitable for the theatre than for the church. (The impropriety of arranging real Opera music to sacred words for the purpose of singing it in the Church, is too evident to need any proof.) I may be told, that, if sacred words be sung, the music may be of a profane or worldly character. I would refer the objector to the Council of Trent, which in the 22d session, in the *Decretum de observandis et evitandis in celebratione Missae*, issued the following Rule: "The Bishops shall, in their Dioceses banish all such music from the churches, in which, either through the organ or through the singing, anything lascivious or impure be mingled, so that the House of God may truly appear a house of prayer, and may be called such indeed."

Here, then, is high authority; enough to prove that we must not be indifferent to what kind of music we are to perform in the Church.

It is, also, well known, that, after the happy termination of the Council, Pope Pius the Fourth created a Congregation of eight Cardinals, to see that the Decrees of the Council should be executed, and that St. Charles Borromeo and Cardinal Vitellozzi were appointed to inquire into the propriety of retaining "*figurative music*" in the Churches, or of having the Gregorian chant only. Palestrina was then requested to compose a Mass in a truly sacred style, and, therefore, suggestive of no other than holy thoughts. He composed three Masses, which were sung in the presence of the above named Congregation of eight Cardinals, and they were so well satisfied with the music, particularly with the Third Mass, since known by the name of *Missae Papae Marcelli*, that they unanimously resolved not to expel "*figurative music*" from the choirs. But they decreed that all such music shall be thereafter composed in accordance with the principles of the prototype given by Palestrina.

And here it may be asked, why the sublime compositions of Palestrina, and of other great men who wrote in his style, are so little used, and, to most people, scarcely known even by name? Alas, the greatest hindrance to their introduction is, that very few singers capable of executing them can be found. With all our great and boasted progress in music, we must own that they are too difficult for us, and that few are able even to sing the notes correctly, much less to enter into the sentiment of the music. It cannot be expected that, in every choir, the singers or players should be able to perform music of the most difficult and scientific nature, and it must be admitted that much of *really sacred* music, although greatly modified and widely different to that of Palestrina, has been composed in later times.

Another distinguishing feature of this book will be, that all the music, a very few pieces excepted, is new, having never been published before in this country. New music is wanted in a new book for Catholic choirs,—not such as has been for years familiar to Catholic singers. It will not displease then to find, that, in buying my book, they have not bought an old book under a new name! Hence, the reader will find no Gregorian music in the MEMORARE. Not that I yield to any one in love for the sublime chant in which the Church of God has been pleased, for ages, to give utterance to her prayer. It is well known that choirs are well supplied with books containing Gregorian chants, sufficient to meet their wants for years to come.

In the first two Masses, in this book, I have taken the liberty to make some few

alterations, in order to make them complete, as they were short Masses. In the Mass by Witzka, the music from the Bass solo in the Gloria, "*Gratias*," to the beginning of the *Quoniam*, is mine. So is, also, the *Et in Spiritum*, (Tenor solo,) in the Credo. What was deficient in the words of the Mass by F. X. Schmidt, I supplied from another Mass by the same composer, and arranged it so as to have the sentences complete. The Mass in C, I composed, for Soprano and Alto only, for the boys of the House of the Angel Guardian in Boston, and hope it will be found useful in this form. Subsequently, I added a Tenor and a Bass part for the use of full choirs. It can, of course, be sung in three parts, without the Tenor. The short Mass by Stocklin was composed, originally, for three parts, the addition of a Tenor part by me, without any other alteration, will, I hope, be found an improvement.

To the music of the *Haec Dies*, Soprano solo, page 143, I arranged the words, "*O Salutaris*," in order to make the piece useful throughout the year, as the first can only be sung during Easter week. I have arranged an Alto part for the "*O Salutaris*," page 141; "*Salve Regina*," by Zimmers, page 230, and for the "*Tantum ergo*," page 238,—which pieces can be sung in three parts without Alto. I have made these additional parts because music in four parts is much more rich and solemn than in two or three parts only. Solos, Duets, and similar pieces, should not be used too frequently, as they might easily give occasion for the exhibition of personal skill, rather than of piety. They can of course if sung properly, and with religious feeling and expression, be an aid to devotion, both in the singers and in the hearers. One of the most beautiful compositions of this kind is, without doubt, the *Ave Maria* by Cherubini, page 183.

The Miscellaneous pieces following the Masses will, I trust, be found acceptable. It was more difficult to collect these than even the Masses.

To bring variety into the Evening Service, musical, or figured Vespers are sung in Europe, and I introduced them into the service of the Cathedral in Boston, several years ago, with some success. They add greatly to the solemnity of the service on high festivals, and as few of them are known and used in America, I thought it would be well to have one set of them in this book.

A brief explanation of the title of the book, may not be out of place here. At first sight it may appear strange that a music-book should be called after a prayer. Nevertheless, this book is to be used in the Church, where all singing that is not also praying, is out of place. The true performer of sacred music utters an act of faith, hope, love, contrition, desire, thanksgiving, or praise. The "*MEMORARE*" of St. Bernard, is a prayer dear to every Catholic heart. So the very title of this book will serve to remind the performers of the place where they are, of the office which they fill, and of the spirit in which they should do their work. Moreover, it is not an innovation. There are now in the hands of the public several books—few, if any of them, musical however—whose titles were suggested by some remarkable piece in the volume. The MEMORARE will be found, adapted to sweet music, on page 174 of this book. I trust that it will be sung often in the sanctuary, as well as in family circles.

May the Mother of God remember, that, in devotion to her, I called this book THE "*MEMORARE*!" May she accept the offering, and bless it! that, under her patronage, it may do good! Then will the intentions of the Author be fulfilled.

ANTHONY WERNER.

THE MEMORARE:

A COLLECTION OF CATHOLIC MUSIC.

ASPERGES ME.

A. WERNER.

Moderate.
SOPRANO.

p Do - mi - ne, hys - so - po, hys - so - po et mun - da - - - bor,

ALTO.

p Do - mi - ne, hys - so - po, hys - so - po et mun - da - - - bor,

TENOR.

p Do - mi - ne, hys - so - po, hys - so - po et mun - da - - - bor, La - va - bis

BASS.

p Do - mi - ne, hys - so - po, hys - so - po et mun - da - - - bor,

Moderate.

p

ASPERGES ME.

et su - per ni - vem de al - - ba - - - - bor.

et su - per ni - vem, su - per ni - vem de al - ba - - - - bor.

me, La - va - bis me et su - per ni - vem, su - per ni - vem de al - ba - - - - bor.

La - va - bis me et su - per ni - vem, su - per ni - vem de al - ba - - - - bor.

Miserere mei De - us secundum mag - nam, mis - e - ri - cor - di - am tu - - am.

Miserere mei De - us secundum mag - nam, mis - e - ri - cor - di - am tu - - am.

Miserere mei De - us secundum mag - nam, mis - e - ri - cor - di - am tu - - am.

Miserere mei De - us secundum mag - nam, mis - e - ri - cor - di - am tu - - am.

ASPERGES ME. Concluded.

7

Allegro Moderato.

Glo-ri-a Pa-tri Pa-tri et Fi-li-o, et Spi-ri-tu-i Sanc-to, Si-cut e-rat in prin-ci-pi-o,

Glo-ri-a Pa-tri Pa-tri et Fi-li-o et Spi-ri-tu-i Sanc-to, Si-cut e-rat in prin-ci-pi-o,

Glo-ri-a Pa-tri Pa-tri et Fi-li-o et Spi-ri-tu-i Sanc-to, Si-cut e-rat in prin-ci-pi-o,

Glo-ri-a Pa-tri Pa-tri et Fi-li-o et Spi-ri-tu-i Sanc-to, Si-cut e-rat in prin-ci-pi-o,

Allegro Moderato.

f

f

et nunc et sem-per, et nunc et sem-per, et in sæ-cu-la et in sæ-cu-la sæ-cu-lo-rum. A-men, A-men.

et nunc et sem-per, et nunc et sem-per, et in sæ-cu-la et in sæ-cu-la sæ-cu-lo-rum. A-men, A-men.

et nunc et sem-per, et nunc et sem-per, et in sæ-cu-la et in sæ-cu-la sæ-cu-lo-rum, A-men, A-men.

et nunc et sem-per, et nunc et sem-per, et in sæ-cu-la et in sæ-cu-la sæ-cu-lo-rum, A-men, A-men.

MASS IN G.

C. B. WITZKA.

KYRIE.

Andantino.

Ky - ri - e e - lei - son, e - lei - son, Ky - ri - e e - lei - son, Ky - ri - e e -

Ky - ri - e, Ky - ri - e e - lei - son e - lei - son, Ky - ri - e e - lei - son, Ky - ri - e e -

Ky - ri - e, e - lei - son e - lei - son, Ky - ri - e e - lei - son, Ky - ri - e e -

Ky - ri - e, e - lei - son e - lei - son, Ky - ri - e e - lei - son, Ky - ri - e e -

Andantino.

lei - son, Ky - ri - e e - lei - son, Ky - ri - e e - lei - son, Ky - ri - e e - lei -

lei - son, Ky - ri - e e - lei - son, Ky - ri - e e - lei - son, Ky - ri - e e - lei -

lei - son, Ky - ri - e e - lei - son, Ky - ri - e e - lei - son, Ky - ri - e e - lei -

lei - son, Ky - ri - e e - lei - son, Ky - ri - e e - lei - son, Ky - ri - e e - lei -

KYRIE.

son, Chris - te, Chris - te e - le - - i - son, Chris - te, Chris - te e - le - - i - son, Chris - te e -

son, Chris - te, Chris - te e - le - - i - son, Chris - te, Chris - te e - le - - i - son, Chris - te e -

son, Chris - te, Chris - te e - le - - i - son, Chris - te, Chris - te e - le - - i - son, Chris - te e -

le - - i son, Chris - te, Chris - te e - le - i - son, Ky - ri - e e - le - i - son, e - le - i - son Ky - - ri - e e -

le - - i - son, Chris - te, Chris - te e - le - i - son, Ky - ri - e, Ky - ri - e e - lei - son, e - le - i - son Ky - - ri - e e -

le - - i - son, Chris - te, Chris - te e - le - i - son, Ky - ri - e, e - lei - son, e - lei - - son Ky - - ri - e e -

le - - i - son, Chris - te, Chris - te e - le - i - son, Ky - ri - e, e - le - i - son, e - lei - - son Ky - - ri - e e -

[2]

le - i - son, Ky - ri - e e - le - i - son, e - le - i - son, e - le - i - son, Ky - ri -

le - i - son, Ky - ri - e e - le - i - son, e - le - i - son, e - le - i - son, Ky - ri -

le - i - son, Ky - ri - e e - le - i - son, e - le - i - son, e - le - i - son, Ky - ri -

le - i - son, Ky - ri - e e - le - i - son, e - le - i - son, e - le - i - son, Ky - ri -

The piano accompaniment consists of a grand staff with treble and bass clefs. It features a steady eighth-note accompaniment in the bass and a more melodic line in the treble, with dynamic markings of *f* and *p*.

e, e - le - i - son, e - lei - son Ky - ri - e e - le - i - son, e - le - i - son, e - le - i - son.

e, e - le - i - son, e - lei - son Ky - ri - e e - le - i - son, e - le - i - son, e - le - i - son.

e, e - le - i - son, e - lei - son, Ky - ri - e e - le - i - son, e - le - i - son, e - le - i - son.

e, e - le - i - son, e - lei - son, Ky - ri - e e - le - i - son, e - le - i - son, e - le - i - son.

The piano accompaniment continues with the same grand staff structure, featuring a steady eighth-note accompaniment in the bass and a more melodic line in the treble, with dynamic markings of *p* and *mp*.

GLORIA.

C. B. WITZKA.

1

Allegro Vivace.

f Glo-ri-a in ex-cel-sis, in ex-cel-sis De-o *p* Et in ter-ra Pax ho-mi-ni-bus

f Glo-ri-a in ex-cel-sis, in ex-cel-sis De-o *p* Et in ter-ra Pax ho-mi-ni-bus

f Glo-ri-a in ex-cel-sis, in ex-cel-sis De-o *p* Et in ter-ra Pax ho-mi-ni-bus

f Glo-ri-a in ex-cel-sis, in ex-cel-sis De-o *p* Et in ter-ra Pax ho-mi-ni-bus

Allegro Vivace.

bo-næ vo-lun-ta-tis. *f* Lau-da-mus te. Be-ne-di-ci-mus te.

bo-næ vo-lun-ta-tis. *f* Lau-da-mus te. Be-ne-di-ci-mus te.

bo-næ vo-lun-ta-tis. *f* Lau-da-mus te. Be-ne-di-ci-mus te.

bo-næ vo-lun-ta-tis. *f* Lau-da-mus te. Be-ne-di-ci-mus te.

tr *tr* *tr*

GLORIA. Continued

A - do - ra - mus, a - do - ra - mus te. Glo - ri - fi - ca - mus, glo - ri - fi - ca - mus te.

A - do - ra - mus, a - do - ra - mus te. Glo - ri - fi - ca - mus, glo - ri - fi - ca - mus te.

A - do - ra - mus, a - do - ra - mus te. Glo - ri - fi - ca - mus, glo - ri - fi - ca - mus te.

A - do - ra - mus, a - do - ra - mus te. Glo - ri - fi - ca - mus, glo - ri - fi - ca - mus te.

BASS SOLO.

Gra - ti - as

The first system of the musical score consists of four vocal staves (Soprano, Alto, Tenor, and Bass) and a piano accompaniment. The vocal parts are written in treble and bass clefs, with lyrics underneath. The piano part is in grand staff (treble and bass clefs). Dynamics include *p* (piano) and *f* (forte). The key signature has one sharp (F#).

ag - i - mus ag - i - mus ti - bi prop - ter mag - nam glo - ri - am tu - am glo - ri - am tu - - am.

The second system continues the musical score with four vocal staves and a piano accompaniment. The vocal parts have lyrics underneath. The piano part continues the accompaniment. Dynamics include *p* (piano) and *f* (forte). The key signature has one sharp (F#).

GLORIA. Continued.

13

SOPRANO SOLO.

ALTO SOLO.

Dom-i - ne Fi - li u - ni -

Dom-i - ne De - us Rex cœ - les - tis De - us Pa - ter om - ni - po - tens,

- gen-i - te Je - su Chris - te.

Dom-i - ne De - us Fi - li - us Pa - tris, Fi - li - us Pa -

Dom-i - ne De - us Fi - li - us Pa - tris, Fi - li - us Pa -

SOPRANO SOLO.

tris Qui tol - lis pec - ca - ta mun - di Qui tol - lis pec - ca - ta mun - - - di Qui se - des ad
 Soprano Tutti con Alto.
 tris, *pp* Mi - se - re - re no - - - bis, sus - ci - pe de - pre - ca - ti - o - nem nos - tram. Qui se - - - -
pp Tutti. Mi - se - re - re no - - - bis, sus - ci - pe de - pre - ca - ti - o - nem nos - tram. Qui se - - - -
 Tutti.
pp Mi - se - re - re no - - - bis, sus - ci - pe de - pre - ca - ti - o - nem nos - tram. Qui se - - - -
pp

dex-te - ram ad dex - - te - ram Pa - tris, mis - e - re - re no - - bis. Quo - ni - am tu so - lus tu
 des ad dex - - te - ram Pa - tris, mis - e - re - re no - - bis. Quo - ni - am tu so - lus tu
 des ad dex - - te - ram Pa - tris, mis - e - re - re no - - bis. Quo - ni - am tu so - lus tu
 des ad dex - - te - ram Pa - tris, mis - e - re - re no - - bis. Quo - ni - am tu so - lus tu
f *tr*

GLORIA. Concluded.

15

so - lus sanc - tus, tu so - lus Do - mi - nus tu so - lus al - tis - si - mus, Je - su, Je - su Chris - te, cum sanc - to Spi - ri -

so - lus sanc - tus, tu so - lus Do - mi - nus tu so - lus al - tis - si - mus, Je - su, Je - su Chris - te, cum sanc - to Spi - ri -

so - lus sanc - tus, tu so - lus Do - mi - nus tu so - lus al - tis - si - mus, Je - su, Je - su Chris - te, cum sanc - to Spi - ri -

so - lus sanc - tus, tu so - lus Do - mi - nus tu so - lus al - tis - si - mus, Je - su, Je - su Chris - te, cum sanc - to Spi - ri -

tu in glo - ri - a De - - i Pa - - tris, A - men, A - - men, A - men, A - men.

tu in glo - ri - a De - - i Pa - - tris, A - men, A - - men, A - men, A - men.

tu in glo - ri - a De - - i Pa - - tris, A - men, A - - men, A - men, A - men.

tu in glo - ri - a De - - i Pa - - tris, A - men, A - - men, A - men, A - men.

Allegretto.

Cre - do in u - num De - um, Pa - trem om - ni - po - ten - tem fac - to - rem cœ - li et ter - ræ. Vi - si - bi - li - um

Cre - do in u - num De - um, Pa - trem om - ni - po - ten - tem fac - to - rem cœ - li et ter - ræ. Vi - si - bi - li - um

Cre - do in u - num De - um, Pa - trem om - ni - po - ten - tem fac - to - rem cœ - li et ter - ræ. Vi - si - bi - li - um

Cre - do in u - num De - um, Pa - trem om - ni - po - ten - tem fac - to - rem cœ - li et ter - ræ. Vi - si - bi - li - um

Allegretto.

om - ni - um, et in - vi - si - bi - li - um, Et in u - num Dom - i - num Je - sum Christum, Fi - li - um De - i u - ni - ge - ni -

om - ni - um, et in - vi - si - bi - li - um, Et in u - num Dom - i - num Je - sum Christum, Fi - li - um De - i u - ni - ge - ni

om - ni - um, et in - vi - si - bi - li - um, Et in u - num Dom - i - num Je - sum Christum, Fi - li - um De - i u - ni - ge - ni

om - ni - um, et in - vi - si - bi - li - um, Et in u - num Dom - i - num Je - sum Christum, Fi - li - um De - i u - ni - ge - ni

tum. Et ex Pa - tre na - tum an - te om - ni - a sæ - cu - la De - um, De - - - um de De - o

tum. Et ex Pa - tre na - tum an - te om - ni - a sæ - cu - la De - um, De - - - um de De - o

tum. Et ex Pa - tre na - tum an - te om - ni - a sæ - cu - la De - um, De - - - um de De - o

tum. Et ex Pa - tre na - tum an - te om - ni - a sæ - cu - la De - um de De - o

lu - men de lu - mi - ne De - um ve - - - rum de De - o ve - ro. Gen - i - tum non fac - tum con - sub -

lu - men de lu - mi - ne. . . De - um ve - - - rum de De - o ve - ro. Gen - i - tum non fac - tum con - sub -

lu - men de lu - mi - ne. . . . De - um ve - - - rum de De - o ve - ro. Gen - i - tum non fac - tum con - sub -

lu - men de lu - mi - ne. . . . De - um ve - - - rum de De - o ve - ro. Gen - i - tum non fac - tum con - sub -

CREDO. Continued.

stan - ti - a - lem Pa - tri per quem omni - a, om - ni - a fac - ta sunt. Qui prop - ter nos

stan - ti - a - lem Pa - tri per quem omni - a, om - ni - a fac - ta sunt. Qui prop - ter nos

stan - ti - a - lem Pa - tri per quem omni - a, om - ni - a fac - ta sunt. Qui prop - ter nos

stan - ti - a - lem Pa - tri per quem omni - a, om - ni - a fac - ta sunt. Qui prop - ter nos

homi - nes et propter nostram sa - lu - tem, des - cen - dit, des - cen - dit, des - cen - dit, de cœ - lis.

homi - nes et propter nostram sa - lu - tem, des - cen - dit, des - cen - dit, des - cen - dit, de cœ - lis.

homi - nes et propter nostram sa - lu - tem, des - cen - dit, des - cen - dit, des - cen - dit, de cœ - lis.

homi - nes et propter nostram sa - lu - tem, des - cen - dit, des - cen - dit, des - cen - dit, de cœ - lis.

Ritard.

Andante.

p Et in car - na - tus est de Spi - ri - tu sanc - to ex Ma - ri - a Vir - gi - ne, et Ho - mo ho - mo fac - tus est.

p Et in car - na - tus est de Spi - ri - tu sanc - to ex Ma - ri - a Vir - gi - ne, et Ho - mo ho - mo fac - tus est.

p Et in car - na - tus est de Spi - ri - tu sanc - to ex Ma - ri - a Vir - gi - ne, et Ho - mo ho - mo fac - tus est.

p Et in car - na - tus est de Spi - ri - tu sanc - to ex Ma - ri - a Vir - gi - ne, et Ho - mo ho - mo fac - tus est.

Andante.

p

f

p Cru - ci - fix - us e - tiam pro no - bis sub Pon - ti - o Pi - la - to, pas - sus et se - - pul - - - tus est.

p Cru - ci - fix - us e - tiam pro no - bis sub Pon - ti - o Pi - la - to, pas - sus et se - - pul - - - tus est.

p Cru - ci - fix - us e - tiam pro no - bis sub Pon - ti - o Pi - la - to, pas - sus et se - - pul - - - tus est.

p Cru - ci - fix - us e - tiam pro no - bis sub Pon - ti - o Pi - la - to, pas - sus et se - - pul - - - tus est.

f

p

f

Tempo primo.

Et re-sur-rex-it ter-ti-a di-e se-cun-dum scrip-tu-ras. Et as-cen-dit in coe-lum, se-det ad

Et re-sur-rex-it ter-ti-a di-e se-cun-dum scrip-tu-ras. Et as-cen-dit in coe-lum, se-det ad

Et re-sur-rex-it ter-ti-a di-e se-cun-dum scrip-tu-ras. Et as-cen-dit in coe-lum, se-det ad

Et re-sur-rex-it ter-ti-a di-e se-cun-dum scrip-tu-ras. Et as-cen-dit in coe-lum, se-det ad

Tempo primo.

dex-te-ram Pa-tris. Et i-te-rum ven-tu-rus est cum glo-ri-a ju-di-ca-re vi-vos et mor-tu-

dex-te-ram Pa-tris. Et i-te-rum ven-tu-rus est cum glo-ri-a ju-di-ca-re vi-vos et mor-tu-

dex-te-ram Pa-tris. Et i-te-rum ven-tu-rus est cum glo-ri-a ju-di-ca-re vi-vos et mor-tu-

dex-te-ram Pa-tris. Et i-te-rum ven-tu-rus est cum glo-ri-a ju-di-ca-re vi-vos et mor-tu-

os cu - jus reg - ni non e - rit fi - - - nis.

os cu - jus reg - ni non e - rit fi - - - nis.

SOLO. Tenor or Soprano.

os cu - jus reg - ni non e - rit fi - - - nis. Et in Spir - i - tum sanc - - tum Dom - i - num

os cu - jus reg - ni non e - rit fi - - - nis.

f *p*

This system contains the first 12 measures of the musical score. It features four vocal staves and a piano accompaniment. The lyrics 'os cu - jus reg - ni non e - rit fi - - - nis.' are repeated on the first three vocal staves. The fourth vocal staff begins the phrase 'Et in Spir - i - tum sanc - - tum Dom - i - num'. The piano accompaniment includes dynamic markings *f* and *p*.

et vi - vi - fi - can - tem, qui ex Pa - tre Fi - li - o que pro - ce - dit. Qui cum Pa - tre et Fi - li - o

This system contains measures 13 through 24. The lyrics continue with 'et vi - vi - fi - can - tem, qui ex Pa - tre Fi - li - o que pro - ce - dit. Qui cum Pa - tre et Fi - li - o'. The piano accompaniment continues with chords and moving lines.

si - mul a - do - ra - tur et con - glo - ri - fi - ca - - - tur, qui lo - cu - tus est per Pro - phe - - tas

This system contains measures 25 through 36. The lyrics continue with 'si - mul a - do - ra - tur et con - glo - ri - fi - ca - - - tur, qui lo - cu - tus est per Pro - phe - - tas'. The piano accompaniment continues with chords and moving lines.

Tutti.

Et u - nam sanc-tam Ca - tho - li - cam, et a - pos - to - li - cam Ec - cle - si - am. Con - fi - te - or u - - num, u - num bap -

Et u - nam sanc-tam Ca - tho - li - cam, et a - pos - to - li - cam Ec - cle - si - am. Con - fi - te - or u - - num, u - num bap -

Et u - nam sanc-tam Ca - tho - li - cam, et a - pos - to - li - cam Ec - cle - si - am. Con - fi - te - or u - - num, u - num bap -

Et u - nam sanc-tam Ca - tho - li - cam, et a - pos - to - li - cam Ec - cle - si - am. Con - fi - te - or u - - num, u - num bap -

Tutti.

tis - ma in re - mis - si - o - nem pec - ca - to - - - rum. Et ex - pec - - to ex - pec - to re - sur - rec - - - ti -

tis - ma in re - mis - si - o - nem pec - ca - to - - - rum. Et ex - pec - - to ex - pec - to re - sur - rec - - - ti -

tis - ma in re - mis - si - o - nem pec - ca - to - - - rum. Et ex - pec - to ex - pec - to re - sur - rec - - - ti -

tis - ma in re - mis - si - o - nem pec - ca - to - - - rum. Et ex - pec - - to ex - pec - to re - sur - rec - - - ti -

CREDO. Concluded.

23

o - nem mor - tu - o - - - - rum. Et vi - tam ven - tu - ri ven - tu - ri sæ - cu - li A - men et

o - nem mor - tu - o - - - - rum. Et vi - tam ven - tu - ri ven - tu - ri sæ - cu - li A - men et

o - nem mor - tu - o - - - - rum. Et vi - tam ven - tu - ri ven - tu - ri sæ - cu - li A - men et

o - nem mor - tu - o - - - - rum. Et vi - tam ven - tu - ri ven - tu - ri sæ - cu - li A - men et

vi - tam ven - tu - ri ven - tu - ri sæ - cu - li A - - men, A - men, A - men, A - - - men.

vi - tam ven - tu - ri ven - tu - ri sæ - cu - li A - - men, A - men, A - men, A - - - men.

vi - tam ven - tu - ri ven - tu - ri sæ - cu - li A - - men, A - men, A - men, A - - - men.

vi - tam ven - tu - ri ven - tu - ri sæ - cu - li A - - men, A - men, A - men, A - - - men.

Adagio Maestoso.

Sanc - tus, Sanc - tus, Sanc - tus Do - mi - nus, De - us

Sanc - tus, Sanc - tus, Sanc - tus Do - mi - nus, De - us

Sanc - tus, Sanc - tus, Sanc - tus Do - mi - nus, De - us

Sanc - tus, Sanc - tus, Sanc - tus Do - mi - nus, De - us

Adagio Maestoso.

Allegro.

Sa - - - ba - oth Ple - ni sunt cœ - li cœ - li et ter - - ra Glo - ri - a, glo - - -

Sa - - - ba - oth Ple - ni sunt cœ - li cœ - li et ter - - ra Glo - ri - a, glo - - -

Sa - - - ba - oth Ple - ni sunt cœ - li cœ - li et ter - - ra Glo - ri - a, glo - - -

Sa - - - ba - oth Ple - ni sunt cœ - li cœ - li et ter - - ra Glo - ri - a, glo - - -

Allegro.

ri-a tu - - a Ho - san - na in ex - cel - sis, Ho - san - na in ex - cel - sis.

ri-a tu - - a Ho - san - na in ex - cel - sis, Ho - san - na in ex - cel - sis.

ri-a tu - - a Ho - san - na in ex - cel - sis, Ho - san - na in ex - cel - sis.

ri-a tu - - a Ho - san - na in ex - cel - sis, Ho - san - na in ex - cel - sis.

Ped.

BENEDICTUS.

C. B. WITZKA.

Andante.
SOLO.

Be - ne - dic - tus qui ve - nit qui ve - nit be - ne - dic - tus, qui ve - nit qui ve - nit in no - mi - ne Do - mi - ni, Be - ne -

Be - ne -

Be - ne -

Be - ne -

Be - ne -

Andante.

p

f

Tutti.

Tutti.

Tutti.

Tutti.

SOLO.

- dic - - - tus qui ve - nit qui ve - nit be-ne - dic - tus qui ve - nit in no-mi-ne Do-mi - ni Be-ne - dic - tus qui ve-nit be-ne - dic - - - tus qui

SOLO.

- dic - - - tus qui ve - nit qui ve - nit be-ne - dic - tus qui ve - nit in no-mi-ne Do-mi - ni Be-ne - dic-tus qui

SOLO.

- dic - - - tus qui ve - nit qui ve - nit be-ne - dic - tus qui ve - nit in no-mi-ne Do-mi - ni Be-ne - dic - tus qui

SOLO.

- dic - - - tus qui ve - nit qui ve - nit be-ne - dic - tus qui ve - nit in no-mi-ne Do-mi - ni Be-ne - dic-tus qui

ve-nit be-ne - dic - tus qui ve - - nit in no - mi-ne Do - mi-ni, qui ve - nit in no - mi-ne Do - - mi - - - ni,

ve-nit be-ne - dic - tus qui ve - - nit in no - mi-ne Do - mi-ni, qui ve - nit in no - mi-ne Do - - mi - - - ni,

ve-nit be-ne - dic - tus qui ve - - nit in no - mi-ne Do - mi-ni, qui ve - nit in no - mi-ne Do - - mi - - - ni,

ve - nit be-ne - dic - tus qui ve - nit qui ve - nit in no - mi-ne Do - - mi - - - ni,

BENEDICTUS. Concluded.

27

Tutti.

Be - ne - dic - tus qui ve-nit qui ve - nit bene - dictus qui ve-nit in no-mine Domi - ni. Ho - san - na in ex-cel - sis, Ho-san - na in excel - sis.

Be - ne - dic - tus qui ve-nit qui ve - nit bene - dictus qui ve-nit in no-mine Domi - ni. Ho - san - na in ex - cel - sis, Ho-san - na in excel - sis.

Tutti.

Be - ne - dic - tus qui ve-nit qui ve - nit bene - dictus qui ve-nit in no-mine Domi - ni. Ho - san - na in ex-cel - sis, Ho-san - na in excel - sis.

Be - ne - dic - tus qui ve-nit qui ve - nit bene - dictus qui ve-nit in no-mine Domi - ni. Ho - san - na in ex-cel - sis. Ho-san - na in excel - sis.

Tutti.

f

AGNUS DEI.

Poco Adagio.

Tutti. *mf*

Mi - se - re - re, mi - se - re - re, mi-se - re - re

Tutti. *mf*

Mi - se - re - re, mi - se - re - re, mi-se - re - re

Tutti. *mf*

Mi - se - re - re, mi - se re - re, mi-se - re - re

SOLO.

Tutti. *mf*

Ag - - nus De - i, qui tol - lis pec - ca - ta mun - di, mise - re - - - re, mi-se - re - - - re, mi-se - re - re

Poco Adagio.

p *mf*

AGNUS DEI. Continued.

SOLO.

p no - - - bis. Ag - nus De - i qui tol - lis pec - ca - ta mun - di

mf Tutti. mi - se - re - re, mi - se -

p no - - - bis.

mf Tutti. mi - se - re - re, mi - se -

p no - - - bis.

mf Tutti. mi - se - re - re, mi - se -

p no - - - bis.

mf Tutti. mi - se - re - re, mi - se -

p

mf

mf Tutti. re - re mi - se - re - re no - - - bis. do - na no - bis do-na

mf re - re mi - se - re - re no - - - bis. do - na no - bis do-na

mf Tutti. re - re mi - se - re - re no - - - bis. do - na no - bis do-na

p SOLO. re mi - se - re - re no - - - bis. Ag - nus De - i qui tol - lis pec - ca - ta mun - di do-na no - - - bis do-na

mf Tutti.

p

mf

no - bis pa - - - cem. Do - na no - bis, no - bis pa - cem no - bis do - na pa - cem,

no - bis pa - - - cem. Do - na no - bis, no - bis pa - cem Dona no - bis do - na pa - cem,

no - bis pa - - - cem. Do - na no - bis dona no - bis pa - cem no - - - bis do - na pa - cem,

no - bis pa - - - cem. Do - na no - bis, no - bis pa - cem no - - - bis do - na pa - cem,

p *f*

p pa - cem do - na, do - na no - - - bis pa - - - - - cem do - - - na pa - - - - - cem.

p pa - cem do - na, do - na no - - - bis pa - - - - - cem do - - - na pa - - - - - cem.

p pa - cem do - na, do - na no - - - bis pa - - - - - cem do - - - na pa - - - - - cem.

p pa - cem do - na, do - na no - - - bis pa - - - - - cem do - - - na pa - - - - - cem.

p

MASS IN E FLAT.

By FR. X. SCHMIDT.

KYRIE.

Andante sostenuto.

p Ky - ri - e e - lei - son, e - lei - son Ky -- ri - e e - lei - son, e - lei - son Christe e - leison Christe e -

p Ky - ri - e e - lei - son, e - lei - son Ky -- ri - e e - lei - son, e - lei - son Christe e - leison Christe e -

p Ky - ri - e e - lei - son, e - lei - son Ky -- ri - e e - lei - son, e - lei - son Christe e - leison

p Ky - ri - e e - leison, e - lei - son Ky -- ri - e e - lei - son, e - lei - son Christe e - leison

Andante sostenuto.

f *p* *f* *p* *f*

lei - son Chris-te, Christe e - lei - son Christe e - lei - son, e - lei - son Chris-te e - lei - son Chris-te e - le - i - son Ky - ri -

lei - son Chris-te, Chris-te e - lei - son Christe e - lei - son, e - lei - son Chris-te e - lei - son Chris-te e - le - i - son Ky - ri -

Christe e - lei - son Christe e - lei - son Christe e - lei - son, e - lei - son Christe e - lei - son Christe e - le - i - son Ky - ri -

Christe e - lei - son Christe e - lei - son Christe e - lei - son, e - lei - son Christe e - lei - son Chris-te e - lei - son Ky - ri -

p *f* *p* *f* *p*

SOLO. Tutti.

e e - lei - son, e - lei - son Ky - ri - e e - leison, e - lei - son Christe, Christe e - lei - son, e -

SOLO. Tutti.

e e - lei - son, e - lei - son Ky - ri - e e - lei - son, e - lei - son Christe, Christe e - lei - son, e -

SOLO. Tutti.

e e - lei - son, e - lei - son Ky - ri - e e - leison, e - lei - son e - lei - son Christe Christe e -

SOLO. Tutti.

e e - lei - son, e - lei - son Ky - ri - e e - lei - son, e - lei - son e - lei - son Christe Christe e -

f *p*

pp

le - i - son Ky - ri - e e - lei - son Ky - ri - e e - lei - son, e - lei - son

pp

le - i - son Ky - ri - e e - lei - son Ky - ri - e e - lei - son, e - lei - son.

pp

lei - son Ky - ri - e e - lei - son Ky - ri - e e - lei - son, e - lei - son.

pp

lei - son Ky - ri - e e - lei - son Ky - ri - e e - lei - son, e - lei - son.

p *pp*

Ped.

f Allegro.

Glo - ri - a, Glo - ri - a in ex - cel - sis De - o. Glo - ri - a, Glo - ri - a in ex - cel - sis De - o. Et in ter - ra Pax ho -

Glo - ri - a, Glo - ri - a in ex - cel - sis De - o. Glo - ri - a, Glo - ri - a in ex - cel - sis De - o. Et in ter - ra Pax ho -

f Glo - ri - a, Glo - ri - a in ex - cel - sis De - o. Glo - ri - a, Glo - ri - a in ex - cel - sis De - o.

f Glo - ri - a, Glo - ri - a in ex - cel - sis De - o. Glo - ri - a, Glo - ri - a in ex - cel - sis De - o. Et in ter - ra Pax ho -

f Allegro.

f *p*

mi - ni - bus bo - næ vo - lun - ta - - tis Laudamus te. Bene-di-cimus te a - doramus te Glori - fi -

mi - ni - bus bo - næ vo - lun - ta - - tis Laudamus te. Bene-di-cimus te a - doramus te Glori - fi -

Laudamus te Laudamus te Be-ne-di - cimus te bene-di-cimus te a - doramus te Glori - fi -

mi - ni - bus bo - næ vo - lun - ta - - tis Laudamus te Laudamus te Bene-di - cimus te bene-di-cimus te a - doramus te a - doramus te Glori - fi -

f

SOLO.

ca - mus te, Gra-ti-as ag - i - mus ti - bi prop-ter mag-nam glo - ri-am tu - am; Do - mi - ne De - us rex cœ - les - tis.

ca - mus te,

ca - mus te,

ca - mus te,

p Tutti. De - us pa - ter pa - ter om - ni - po - tens Do - mi - ne Fi - li u - ni - ge - ni - te Je - su Chris - te.

p Tutti. De - us pa - ter pa - ter om - ni - po - tens Do - mi - ne Fi - li u - ni - ge - ni - te Je - su Chris - te.

p Tutti. De - us pa - ter pa - ter om - ni - po - tens Do - mi - ne Fi - li u - ni - ge - ni - te Je - su Chris - te.

p Tutti. De - us pa - ter pa - ter om - ni - po - tens Do - mi - ne Fi - li u - ni - ge - ni - te Je - su Chris - te.

Do - mi - ne De - us Ag - nus De - i Fi - li - us Pa - - tris. *mf* Mi - se - re - re

Do - mi - ne De - us Ag - nus De - i Fi - li - us Pa - - tris. *mf* Mi - se - re - re

Do - mi - ne De - us Ag - nus De - i Fi - li - us Pa - - tris. *mf* Mi - se - re - re

Do - mi - ne De - us Ag - nus De - i Fi - li - us Fi - li - us Pa - - tris *mf* Qui tol - lis pec - ca - ta, pec - ca - ta

no - bis, Mi - se - re - re no - bis. Sus - ci - pe de - pre - ca - ti - o - nem nos - tram Mi - se - re - re

no - bis, Mi - se - re - re no - bis. Sus - ci - pe de - pre - ca - ti - o - nem nos - tram Mi - se - re - re

no - bis, Mi - se - re - re no - bis. Sus - ci - pe de - pre - ca - ti - o - nem nos - tram Mi - se - re - re

mun - di, Qui tol - lis pec - ca - ta, pec - ca - ta mun - di. Susci - pe de - pre - ca - ti - o - nem nos - tram. Qui se - des ad dex - te - ram

no - bis. Quo-ni - am, quo - ni - am tu so - lus sanc - tus tu so - lus Do - mi - nus tu so - lus al - tis - si - mus Je - su Chris - te Cum

no - bis. Quo-ni - am, quo - ni - am tu so - lus sanc - tus tu so - lus Do - mi - nus tu so - lus al - tis - si - mus Je - su Chris - te Cum

no - bis. Quo-ni - am, quo - ni - am tu so - lus sanc - tus tu so - lus Do - mi - nus tu so - lus al - tis - si - mus Je - su Chris - te Cum

pa - tris. Quo-ni - am, quo - ni - am tu so - lus sanc - tus tu so - lus Do - mi - nus tu so - lus al - tis - si - mus Je - su Chris - te Cum

sanc - to Spi - ri - tu in glo - ri - a De - i in glo - ri - a De - i Pa - tris. A - - men, Cum sanc - to Spi - ri - tu in glo - ri - a

sanc - to Spi - ri - tu in glo - ri - a De - i in glo - ri - a De - i Pa - tris. A - - men, Cum sanc - to Spi - ri - tu in glo - ri - a

sanc - to Spi - ri - tu in glo - ri - a De - i in glo - ri - a De - i Pa - tris. A - - men, Cum sanc - to Spi - ri - tu in glo - ri - a

sanc - to Spi - ri - tu in glo - ri - a De - i in glo - ri - a De - i Pa - tris. A - - men, Cum sanc - to Spi - ri - tu in glo - ri - a

GLORIA. Concluded.

De - i in glo - ri - a De - i Pa - tris A - - men, A - men, A - men, A - men, A - - men, A - men.

De - i in glo - ri - a De - i Pa - tris A - - men, A - men, A - - men, A - men, A - - men, A - men.

De - i in glo - ri - a De - i Pa - tris A - men, A - men, A - men, A - men, A - men, A - men.

De - i in glo - ri - a De - i Pa - tris A - - men, A - men, A - men, A - men, A - men, A - men.

C R E D O .

FR. X. SCHMIDT.

f *Moderato.*
Cre-do in u - num in u - num De - um, Pa - trem om - ni - po - tentem fac - torem cœ - li et ter - ræ. Vi - si - bi - li - um om - ni - um, et in -

f Cre-do in u - num in u - num De - um, Pa - trem om - ni - po - tentem fac - torem cœ - li et ter - ræ. Vi - si - bi - li - um om - ni - um, et in -

f Cre-do in u - num in u - num De - um, Pa - trem om - ni - po - tentem fac - torem cœ - li et ter - ræ. Vi - si - bi - li - um om - ni - um, et in -

f Cre-do in u - num in u - num De - um, Pa - trem om - ni - po - tentem fac - torem cœ - li et ter - ræ. Vi - si - bi - li - um om - ni - um, et in -

Moderato.
f

vi - si - bi - li - um, Et in u - num Do - mi - num Je - sum Christum Fi - li - um De - i u - ni - ge - ni - tum,

vi - si - bi - li - um, Et in u - num Do - mi - num Je - sum Christum Fi - li - um De - i u - ni - ge - ni - tum,

vi - si - bi - li - um, Et in u - num Do - mi - num Je - sum Christum Fi - li - um De - i u - ni - ge - ni - tum,

vi - si - bi - li - um, Et in u - num Do - mi - num Je - sum Christum Fi - li - um De - i u - ni - ge - ni - tum,

p *f*

et ex Pa - tre na - tum an - te om - ni - a sæcu - la De - um de De - o. Lumen de lu - mi - ne De - um ve - rum de De - o

et ex Pa - tre na - tum an - te om - ni - a sæcu - la De - um de De - o. Lumen de lu - mi - ne De - um ve - rum de De - o

et ex Pa - tre na - tum an - te om - ni - a sæcu - la De - um de De - o. Lumen de lu - mi - ne De - um ve - rum de De - o

et ex Pa - tre na - tum an - te om - ni - a sæcu - la De - um de De - o. Lumen de lu - mi - ne De - um ve - rum de De - o

ve - - - ro Ge - ni-tum non fac - tum consub-stanti - a - lem Pa - tri per quem om - ni - a fac - - ta sunt.

ve - - - ro Ge - ni-tum non fac - tum consub-stanti - a - lem Pa - tri per quem om - ni - a fac - - ta sunt.

ve - - - ro Ge - ni-tum non fac - tum consub-stanti - a - lem Pa - tri per quem om - ni - a fac - - ta sunt.

ve - - - ro Ge - ni-tum non fac - tum consub-stanti - a - lem Pa - tri per quem om - ni - a fac - - ta sunt.

The piano accompaniment consists of two staves (treble and bass clef) with a key signature of two flats (B-flat and E-flat). It features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand, including some triplets.

Qui prop - ter nos, nos ho - mi-nes et prop - ter nos - tram sa - lu - tem, des-cen - dit de cœ - - lis.

Qui prop - ter nos, nos ho - mi-nes et prop - ter nos - tram sa - lu - tem, des-cen - dit de cœ - - lis.

Qui prop - ter nos, nos ho - mi-nes et prop - ter nos - tram sa - lu - tem, des-cen - dit de cœ - - lis.

Qui prop - ter nos, nos ho - mi-nes et prop - ter nos - tram sa - lu - tem, des-cen - dit de cœ - - lis.

The piano accompaniment continues with two staves, maintaining the key signature and tempo. It includes a variety of chords and melodic lines, with a forte (f) dynamic marking at the beginning of the system.

Adagio. **SOLI.**

Et in - car - na - tus est, et in - car - na - tus est de Spi - ri - tu, de Spi - ri - tu sanc - - - to ex Ma -

SOLI.

Et in - car - na - tus est, et in - car - na - tus est de Spi - ri - tu sanc - - - to ex Ma - ri - a

SOLI.

Et in - car - na - tus est, et in - car - na - tus est de Spi - ri - tu sanc - - - to ex Ma - ri - a

SOLI.

Et in - car - na - tus est, et in - car - na - tus est de Spi - ri - tu sanc - - - to ex Ma - ri - a

Adagio.

- - ri - a ex Ma - ri - a vir - gi - ne Et ho - mo fac - tus est. Cru - ci - fix - us sub Pon - ti - o Pi -

vir - gi - ne, ex Ma - ri - - a vir - gi - ne Et ho - mo fac - tus est. Cru - ci - fix - us sub Pon - ti - o Pi -

vir - gi - ne, ex Ma - ri - - a vir - gi - ne Et ho - mo fac - tus est. Cru - ci - fix - us sub Pon - ti - o Pi -

vir - gi - ne, ex Ma - ri - - a vir - gi - ne Et ho - mo fac - tus est. Cru - ci - fix - us e - ti - am pro no - bis sub Pon - ti - o Pi -

pp **Cres.**

la-to, pas-sus et . . . se-pul-tus est et se-pul-tus est. *dim.* *pp* **Tutti. Tempo primo.** Et re-sur-rex-it ter-ti-a

la-to passus et se-pul-tus est et se-pul-tus est. *dim.* *pp* **Tutti.** Et re-sur-rex-it ter-ti-a

la-to passus et . . . se-pul-tus est et se-pul-tus est. *dim.* *pp* **Tutti.** Et re-sur-rex-it ter-ti-a

la-to, pas-sus et se-pul-tus est et se-pul-tus est. *dim.* *pp* **Tutti.** Et re-sur-rex-it ter-ti-a

Tempo primo. *f*

di-e se-cun-dum scrip-tu-ras. Et as-cend-it in cœ-lum se-det ad dex-te-ram Pa-tris et i-te-rum ven-

di-e se-cun-dum scrip-tu-ras. Et as-cend-it in cœ-lum se-det ad dex-te-ram Pa-tris et i-te-rum ven-

di-e se-cun-dum scrip-tu-ras. Et as-cend-it in cœ-lum se-det ad dex-te-ram Pa-tris et i-te-rum ven-

di-e se-cun-dum scrip-tu-ras. Et as-cend-it in cœ-lum se-det ad dex-te-ram Pa-tris et i-te-rum ven-

- - turus est cum glo - ri - a ju - di - ca - re vi - vos et mor - tu - os; cujus reg - ni non e - rit fi - - nis,
 - - turus est cum glo - ri - a ju - di - ca - re vi - vos et mor - tu - os; cujus reg - ni non e - rit fi - - nis,
 - - turus est cum glo - ri - a ju - di - ca - re vi - vos et mor - tu - os; cujus reg - ni non e - rit fi - - nis,
 - - turus est cum glo - ri - a ju - di - ca - re vi - vos et mor - tu - os; cujus reg - ni non e - rit fi - - nis,

BASS SOLO.

Et in Spi - ri - tum sanc - tum Do - mi - num et vi - vi - fi - can - tem, qui ex Pa - tre Fi - li - o - que pro -

- - ce - dit, qui cum Pa - tre et Fi - li - o si - mul a - do - ra - tur et con - glo - ri - fi - ca - tur qui lo - cu - tus est per pro -

Tutti.
Et u - nam sanc-tam sanc-tam Ca-tho-li-cam et A - pos - to-li-cam Ec - cle - si - am. Con - fi - te - or u - num

Tutti.
Et u - nam sanc-tam sanc-tam Ca-tho-li-cam et A - pos - to-li-cam Ec - cle - si - am. Con - fi - te - or u - num

Tutti.
Et u - nam sanc-tam sanc-tam Ca-tho-li-cam et A - pos - to-li-cam Ec - cle - si - am. Con - fi - te - or u - num

Tutti.
- phe - tas Et u - nam sanc-tam sanc-tam Ca-tho-li-cam et A - pos - to-li-cam Ec - cle - si - am. Con - fi - te - or u - num

f

u - num bap-tis - ma in re - mis - si - o - nem pec-ca - to - rum. Et ex - pec - to re-sur - rec - ti - o - nem mor - tu -

u - num bap-tis - ma in re - mis - si - o - nem pec-ca - to - rum. Et ex - pec - to re-sur - rec - ti - o - nem mor - tu -

u - num bap-tis - ma in re - mis - si - o - nem pec-ca - to - rum. Et ex - pec - to re-sur - rec - ti - o - nem mor - tu -

u - num bap-tis - ma in re - mis - si - o - nem pec-ca - to - rum. Et ex - pec - to re-sur - rec - ti - o - nem mor - tu -

o - - - rum, Et vi - tam ven - tu - ri sæ - cu - li, A - men, A - men, A - - men, A - men.

o - - - rum, Et vi - tam ven - tu - ri sæ - cu - li, A - men, A - men, A - - men, A - men.

o - - - rum, Et vi - tam ven - tu - ri sæ - cu - li, A - men, A - men, A - - men, A - men.

o - - - rum, Et vi - tam ven - tu - ri sæ - cu - li, A - men, A - men, A - - men, A - men.

S A N C T U S.

F. X. SCHMIDT.

ADAGIO.

Sane - tus, Sane - tus, Sanctus Do - mi - nus De - us Sa - ba - oth De - us Sa - ba - oth, De - us Sa - ba - oth.

Sane - tus, Sane - tus, Sanctus Do - mi - nus De - us Sa - ba - oth De - us Sa - ba - oth, De - us Sa - ba - oth.

Sane - tus, Sane - tus, Sanctus Do - mi - nus De - us Sa - ba - oth De - us Sa - ba - oth, De - us Sa - ba - oth.

Sane - tus, Sane - tus, Sanctus De - us Sa - ba - oth De - us Sa - ba - oth, De - us Sa - ba - oth.

ADAGIO.

f ALLO.

Ple - ni sunt coe - li, coe - li et ter - ra glo - ri - a tu - - a glo - ri - a tu - a Ho - san - na in ex - cel - sis, Ho -

Ple - ni sunt coe - li, coe - li et ter - ra glo - ri - a tu - - a glo - ri - a tu - a Ho - san - na in ex - cel - sis, Ho -

Ple - ni sunt coe - li, coe - li et ter - ra glo - ri - a tu - - a glo - ri - a tu - a Ho - san - na in ex - cel - sis, Ho -

Ple - ni sunt coe - li, coe - li et ter - ra glo - ri - a tu - - a glo - ri - a tu - a Ho - san - na in ex - cel - sis, Ho -

ALLO.

san - na in ex - cel - sis, in ex - cel - - sis, Ho - san - na, Ho - san - na in ex - cel - sis.

san - na in ex - cel - sis, in ex - cel - - sis, Ho - san - - na in ex - cel - - sis, in - ex - cel - - - sis.

san - na in ex - cel - sis, in ex - cel - - sis, Ho - san - - na in ex - cel - - sis, in - ex - cel - - - - sis,

san - na in ex - cel - sis, in ex - cel - - sis, Ho - san - na, Ho - san - na in ex - cel - sis.

Ped.

BENEDICTUS.

By FR. X. SCHMIDT.

45

CANTABILE. **SOLI.**

Be - ne - dic - tus qui ... ve - nit in no - mi - ne Do - mi - ni, Be - ne - dic - tus qui ... ve - nit in

SOLI.

Be - ne - dic - - tus qui.. ve - - nit in no - mi - ne Do - mi - ni, Be - ne - dic - - tus qui ve - - - nit in

SOLI.

Be - ne - dic - tus qui ... ve - nit in no - mi - ne Do - mi - ni.

CANTABILE.

no - mi - ne Do - mi - ni, Be - ne - dic - tus qui ... ve - nit in no - mi - ne Do - mi - ni, Be - ne - dic - - tus qui

no - mi - ne Do - mi - ni, Be - ne - dic - tus qui ... ve - nit in no - mi - ne Do - mi - ni, Be - ne - dic - tus

no - mi - ne Do - mi - ni, Be - ne - dic - tus in no - mi - ne Do - mi - ni, Be - ne - dic - tus

Be - ne - dic - - tus qui ... ve - - nit in ... no - mi - ne Do - mi - ni, Be - ne - dic - tus

BENEDICTUS. Concluded.

ve - - nit in no - mi - ne Do - mi - ni. Be - - ne - dic - tus qui ve - nit in no - mine
 qui . . . ve - nit in no - mi - ne Do - mi - ni. Be - ne - dic - - tus qui ve - - - nit in no - mi - ne
 qui . . . ve - nit in no - mi - ne Do - mi - ni.
 qui ve - nit in no - mi - ne Do - mi - ni. Be - ne - dic - tus qui ve - nit in no - mi - ne

Do - - - mi - ni. Ho - - - san - - - na in ex - cel - sis, in ex - cel - sis, in ex - cel - sis.
 Do - - - mi - ni. Ho - - - san - na in ex - cel - sis, in ex - cel - sis, in ex - cel - sis.
 Ho - - - san - na in ex - cel - - - sis, in ex - cel - - - sis, in ex - cel - sis.
 Do - - mi - ni. Ho - - - san - na in ex - cel - - - - sis, in ex - cel - sis, in ex - cel - sis.

AGNUS DEI.

By FR. X. SCHMIDT

47

ANDANTE SOSTENUTO.

Tutti.

Mi-se-re - re, mi-se-re - re no - bis.

Tutti.

Mi-se-re - - re no - - bis.

Tutti.

SOLO.

Mi-se-re - re, mi-se-re - re no - bis. Ag-nus De-i qui

Tutti.

Ag - nus De - i qui tol - lis pec - ca - ta mun-di, Mi-se - re - re, mi-se - re - re no - bis.

ANDANTE SOSTENUTO.

Voce. *p*

Tutti.

SOLO.

Mi-se-re - - - re no - - bis. Agnus De-i qui tol - lis, qui tol - lis pec - ca - ta mun -

Tutti.

Mi-se-re - - re no - - bis.

Tutti.

tol - lis pec-ca - ta mun-di. Mi-se-re - - re no - - bis.

Tutti.

Mi-se-re - - re no - - bis.

AGNUS DEI. Continued.

MODERATO. **Tutti.**

di. Do - - na no - bis, no - bis pa - - cem do - - na no - bis pa - - - cem.

f Tutti. Do - - na no - bis, no - bis pa - - cem do - na no - bis pa - - cem.

f Tutti. Do - na no - bis, no - bis pa - - cem do - na no - bis pa - - cem.

f Tutti. Do - - na no - bis, no - bis pa - - cem do - na no - bis pa - - cem.

MODERATO.

f

p

SOLO.

Do - na no - bis, no - - bis pa - - cem do - na no - - - bis pa - - - cem.

f Tutti. Do - na no - bis

f Tutti. Do - na no - bis

f Tutti. Do - na no - bis

f Do - na no - bis,

do - na pa - cem, do - na no - bis pa - cem, Do - na no - bis, no - bis pa - cem.

do - na pa - cem, do - na no - bis pa - cem, Do - na no - bis, no - bis pa - cem.

do - na pa - cem, do - na no - bis pa - cem, Do - na no - bis, no - bis pa - cem.

do - na pa - cem, do - na no - bis pa - cem, Do - na no - bis, no - bis pa - cem.

The first system consists of five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) with lyrics. The fifth staff is a grand staff (piano accompaniment) with treble and bass clefs. The music is in D minor (three flats) and 4/4 time. Dynamics include *p* (piano) and *pp* (pianissimo).

Do - na no - bis pa - cem, pa - cem, pa - cem.

Do - na no - bis pa - cem, pa - cem, pa - cem.

Do - na no - bis pa - cem, pa - cem, pa - cem.

Do - na no - bis pa - cem, pa - cem, pa - cem.

The second system also consists of five staves, following the same layout as the first. It concludes the piece with a final cadence. Dynamics include *f* (forte), *p* (piano), and *pp* (pianissimo).

MASS IN C.

KYRIE.

TENOR AND BASS AD LIBITUM.

By A. WERNER.

©

MODERATO.
Tutti.*mf*

First system of the Kyrie musical score. It includes vocal parts for Tenor and Bass (ad libitum) and piano accompaniment. The tempo is marked 'MODERATO' and the dynamics range from 'Tutti' to 'mf'. The lyrics are: Ky - ri - e, Ky - ri - e, Ky - ri - e e - le - i - son, Ky - ri - e, Ky - ri - e, Ky - ri - e.

SOLO.

SOLO.

Second system of the Kyrie musical score. It continues the vocal parts and piano accompaniment. The tempo is marked 'MODERATO' and the dynamics range from 'Tutti' to 'mf'. The lyrics are: e, e - le - i - son, Chris-te e - le - i - son, Chris-te e - le - i - son Chris-te e - lei - son, Chris-te e - lei - son.

KYRIE. Concluded.

Tutti.

Chris - te, Chris - te e - le - i - son, Ky - ri - e, Ky - ri - e, Ky - ri - e e - le - i - son,

Chris - te, Chris - te e - le - i - son, Ky - ri - e, Ky - ri - e, Ky - ri - e e - le - i - son,

Ky - ri - e, Ky - ri - e, e - lei - - son,

Ky - ri - e, Ky - ri - e, Ky - ri - e e - lei - - son,

Ky - ri - e e - le - i - son, e - le - i - son, e - lei - son, e - le - i - son.

Ky - ri - e e - lei - - son, e - le - - i - son, e - lei - son, e - le - i - son.

Ky - ri - e e - le - i - son, e - le - i - son, e - lei - son, e - le - i - son.

Ky - ri - e e - lei - - son, e - le - - i - son, e - lei - son, e - le - i - son.

Red.

ALLEGRO VIVACE.

Glo-ri-a in ex-cel-sis, in ex-cel-sis De-o et in ter-ra pax pax ho-mi-ni-bus bo-næ vo-lun-ta-tis, Lau-da-mus

Glo-ri-a in ex-cel-sis, in ex-cel-sis De-o et in ter-ra pax pax ho-mi-ni-bus bo-næ vo-lun-ta-tis,

Glo-ri-a in ex-cel-sis, in ex-cel-sis De-o et in ter-ra pax pax ho-mi-ni-bus bo-næ vo-lun-ta-tis, Lau-da-mus

Glo-ri-a in ex-cel-sis, in ex-cel-sis De-o et in ter-ra pax pax ho-mi-ni-bus bo-næ vo-lun-ta-tis,

ALLEGRO VIVACE.

te... be-ne-di-ci-mus te, a-do-ra-mus te, a-do-ra-mus te glo-ri-fi-ca-mus te, glo-ri-fi-ca-mus te,

Lau-da-mus te, Be-ne-di-ci-mus te, a-do-ra-mus te, a-do-ra-mus te glo-ri-fi-ca-mus te, glo-ri-fi-ca-mus te,

te... be-ne-di-ci-mus te, a-do-ra-mus te, a-do-ra-mus te glo-ri-fi-ca-mus te, glo-ri-fi-ca-mus te,

Lau-da-mus te, Be-ne-di-ci-mus te, a-do-ra-mus te, a-do-ra-mus te glo-ri-fi-ca-mus te, glo-ri-fi-ca-mus te,

SOLO. SOPRANO.

Gra - ti - as ag - i - mus ti - bi prop - ter mag - nam glo - ri - am tu - am. Do - mi - ne De - us rex cœ - les - tis De - us

ALTO SOLO.

Pa - ter om - ni - po - tens. Do - mi - ne Fi - li u - - ni - ge - ni - te Je - su, Je - su Chris - - te.

SOLI. SOPRANO.

Do - mi - ne De - us Ag - nus De - i Fi - li - us, Fi - li - us Pa - - tris. Qui tol - lis pec - ca - ta, pec - ca - ta mun - di.

Do - mi - ne De - us Ag - nus De - i Fi - li - us, Fi - li - us Pa - - tris.

ORGAN.

GLORIA. Continued.

Tutti. *pp* Mi - se - re - re no - - bis. **SOLO.** qui tol - lis pec - ca - ta pec - ca - ta mun - di. **Tutti.** Sus - ci - pe de - pre - ca - ti - o - nem nos -

Tutti. *pp* Mi - se - re - re no - - bis. Sus - ci - pe de - pre - ca - ti - o - nem nos - -

Tutti. *pp* Mi - se - re - re no - - bis. Sus - ci - pe de - pre - ca - ti - o - nem nos -

Tutti. *pp* Mi - se - re - re no - - bis. Sus - ci - pe de - pre - ca - ti - o - nem nos - -

pp *p*

SOLO. tram. Qui se - des ad dex - te - ram, ad dex - te - ram pa - tris. *p* Mi - se - re - re no - - bis, *pp* mi - se - re - re no - -

tram. *p* Mi - se - re - re no - - bis, *pp* mi - se - re - re no - -

tram. *p* Mi - se - re - re no - - bis, *pp* mi - se - re - re no - -

tram. *p* Mi - se - re - re no - - bis, *pp* mi - se - re - re no - -

p *pp*

bis. Quo-ni-am tu so-lus, tu so-lus sanc-tus, tu so-lus Do-mi-nus, tu so-lus al-tis-si-mus.
 bis. Quo-ni-am tu so-lus, tu so-lus sanc-tus, tu so-lus Do-mi-nus, tu so-lus al-tis-si-mus.
 bis. Quo-ni-am tu so-lus, tu so-lus sanc-tus, tu so-lus Do-mi-nus, tu so-lus al-tis-si-mus.
 bis. Quo-ni-am tu so-lus, tu so-lus sanc-tus, tu so-lus Do-mi-nus, tu so-lus al-tis-si-mus.

Je-su Chris-te cum sanc-to Spi-ri-tu in glo-ri-a De-i Pa-tris, A-men, A-men, A-men.
 Je-su Chris-te cum sanc-to Spi-ri-tu in glo-ri-a De-i Pa-tris, A-men, A-men, A-men.
 Je-su Chris-te cum sanc-to Spi-ri-tu in glo-ri-a De-i Pa-tris, A-men, A-men, A-men.
 Je-su Chris-te cum sanc-to Spi-ri-tu in glo-ri-a De-i Pa-tris, A-men, A-men, A-men.

ALLEGRO SOSTENUTO.

Cre - do, Cre - do, Cre - do in u - num De - um Patrem omni-po - ten - tem, fac - to - rem cœ - li et ter - ræ vi - si - bi - li - um om - ni - um

Cre - do, Cre - do, Cre - do in u - num De - um Patrem omni-po - ten - tem, fac - to - rem cœ - li et ter - ræ vi - si - bi - li - um om - ni - um

Cre - do, Cre - do, Cre - do in u - num De - um Patrem omni-po - ten - tem, fac - to - rem cœ - li et ter - ræ vi - si - bi - li - um om - ni - um

Cre - do, Cre - do, Cre - do in u - num De - um Patrem omni-po - ten - tem, fac - to - rem cœ - li et ter - ræ vi - si - bi - li - um om - ni - um

ALLEGRO SOSTENUTO.

et in vi - si - bi - li - um, et in u - num Do - mi - num Je - - sum Chris - tum Fi - li - um De - i u - ni - ge - ni - tum, et ex Pa - tre

et in vi - si - bi - li - um, et in u - num Do - mi - num Je - - sum Chris - tum Fi - li - um De - i u - ni - ge - ni - tum, et ex Pa - tre

et in vi - si - bi - li - um, et in u - num Do - mi - num Je - - sum Chris - tum Fi - li - um De - i u - ni - ge - ni - tum, et ex Pa - tre

et in vi - si - bi - li - um, et in u - num Do - mi - num Je - - sum Chris - tum Fi - li - um De - i u - ni - ge - ni - tum, et ex Pa - tre

na - tum an - te om - ni - a, an - te om - ni - a sæ - cu - la. De - um de De - o Lu - men de Lu - mi - ne

na - tum an - te om - ni - a, an - te om - ni - a sæ - cu - la. De - um de De - o Lu - men de

na - tum an - te om - ni - a, an - te om - ni - a sæ - cu - la. De - um de De - o Lu - men de Lu - mi - ne

na - tum an - te om - ni - a, an - te om - ni - a sæ - cu - la De - um de De - o Lu - men de

De - um ve - rum de De - o ve - ro; ge - nitum non fac - tum con-sub-stan-ti - a - lem Pa - tri per quem om - ni - a fac - ta

Lumine De - um ve - rum de De - o ve - ro; ge - nitum non fac - tum con-sub-stan-ti - a - lem Pa - tri per quem om - ni - a fac - ta

De - um ve - rum de De - o ve - ro; ge - nitum non fac - tum con-sub-stan-ti - a - lem Pa - tri per quem om - ni - a fac - ta

Lumine De - um ve - rum de De - o ve - ro; ge - nitum non fac - tum con-sub-stan-ti - a - lem Pa - tri per quem om - ni - a fac - ta

sunt. Qui prop-ter nos ho-mi-nes, et prop-ter nos-tram sa-lu-tem des-cend-it, des-cend-it de coe-lis.

sunt. Qui prop-ter nos ho-mi-nes, et prop-ter nos-tram sa-lu-tem des-cend-it, des-cend-it de coe-lis.

sunt. Qui prop-ter nos ho-mi-nes, et prop-ter nos-tram sa-lu-tem des-cend-it, des-cend-it de coe-lis.

sunt. Qui prop-ter nos ho-mi-nes, et prop-ter nos-tram sa-lu-tem des-cend-it, des-cend-it de coe-lis.

RITARD.
DIM.

SOPRANO.
POCO ADAGIO. DUETT.

ALTO.
Et in car-natus est de spi-ri-tu sanc-to, ex Ma-ri-a Vir-gi-ne, Et ho-mo, ho-mo fac-tus est. Cruci-

p *mf*

fix-us e-ti-am pro no-bis, sub Pon-ti-o Pi-la-to pas-sus et se-pul-tus est.

CREDO. Continued.

59

TEMPO PRIMO.
Tutti.

Et re-sur-rex-it ter-ti-a di-e se-cun-dum Scrip-tu-ras et as-cen-dit in coe-lum se-det ad dex-te-ram Pa-tris. Et

Et re-sur-rex-it ter-ti-a di-e se-cun-dum Scrip-tu-ras et as-cen-dit in coe-lum se-det ad dex-te-ram Pa-tris. Et

Et re-sur-rex-it ter-ti-a di-e se-cun-dum Scrip-tu-ras et as-cen-dit in coe-lum se-det ad dex-te-ram Pa-tris Et

Et re-sur-rex-it ter-ti-a di-e se-cun-dum Scrip-tu-ras et as-cen-dit in coe-lum se-det ad dex-te-ram Pa-tris Et

TEMPO PRIMO.

i-te-rum ven-tu-rus est cum glo-ri-a ju-di-ca-re vi-vos et mor-tu-os cu-jus reg-ni non e-rit fi-nis.

i-te-rum ven-tu-rus est cum glo-ri-a ju-di-ca-re vi-vos et mor-tu-os cu-jus reg-ni non e-rit fi-nis.

i-te-rum ven-tu-rus est cum glo-ri-a ju-di-ca-re vi-vos et mor-tu-os cu-jus reg-ni non e-rit fi-nis.

i-te-rum ven-tu-rus est cum glo-ri-a ju-di-ca-re vi-vos et mor-tu-os cu-jus reg-ni non e-rit fi-nis.

TREBLE SOLO.

Et in Spi-ri-tum Sanc-tum Do-mi-num et vi-vi-fi-can-tem, qui ex Pa-tre Fi-li-o-que pro-ce-dit, Qui cum Pa-tre et

Fi-li-o si-mul a-do-ra-tur et con-glo-ri-fi-ca-tur; qui lo-cu-tus est per pro-phe-tas per pro-phe-tas.

Tutti

Et u-nam sanc-tam Ca-tho-li-cam et A-pos-to-li-cam, et A-pos-to-li-cam Ec-cle-si-am. Con-fi-te-or u-num, .. u-num bap-tis-ma

Tutti.

Et u-nam sanc-tam Ca-tho-li-cam et A-pos-to-li-cam, et A-pos-to-li-cam Ec-cle-si-am. Con-fi-te-or u-num u-num bap-

Tutti.

Et u-nam sanc-tam Ca-tho-li-cam et A-pos-to-li-cam, et A-pos-to-li-cam Ec-cle-si-am. Con-fi-te-or u-num, u-num bap-tis-ma

Tutti.

Et u-nam sanc-tam Ca-tho-li-cam et A-pos-to-li-cam, et A-pos-to-li-cam Ec-cle-si-am. Con-fi-te-or u-num u-num bap-

in re-mis-si - o - nem pec - ca - to - rum, Et ex - pec - to re-sur-rec - ti - o - nem, mor - tu - o - rum.

tisma in re-mis-si - o - nem, pec - ca - to - rum, Et ex - pec - to re-sur-rec - ti - o - nem, mor - tu - o - rum.

in re-mis-si - o - nem, pec - ca - to - rum, Et ex pec - to re-sur-rec - ti - o - nem, mor - tu - o - rum.

tisma in re-mis-si - o - nem, pec - ca - to - rum, Et ex pec - to re-sur-rec - ti - o - nem, mor - tu - o - rum.

p

Et vi - tam ven - tu - ri, ven - tu - ri sæ - cu - li, ven - tu - ri sæ - cu - li, A - - - men, A - men, A - men.

Et vi - tam ven - tu - ri, ven - tu - ri sæ - cu - li, ven - tu - ri sæ - cu - li, A - - - men, A - men, A - men.

Et vi - tam ven - tu - ri ven - tu - ri sæ - cu - li, ven - tu - ri sæ - cu - li, A - - - men, A - men, A - men.

Et vi - tam ven - tu - ri ven - tu - ri sæ - cu - li, ven - tu - ri sæ - cu - li, A - - - men, A - men, A - men.

f *ff*

SANCTUS.

A. WERNER.

LARGHETTO.

Sanc-tus, Sanc-tus, Sanc-tus Do-mi-nus De-us Sa-ba-oth Sanc-tus Do-mi-nus

Sanc-tus, Sanc-tus, Sanc-tus Do-mi-nus De-us Sa-ba-oth Sanc-tus Do-mi-nus

Sanc-tus, Sanc-tus, Sanc-tus Do-mi-nus De-us Sa-ba-oth Sanc-tus Do-mi-nus

Sanc-tus, Sanc-tus, Sanc-tus Do-mi-nus De-us Sa-ba-oth Sanc-tus Do-mi-nus

ALLEGRO.

De-us Sa-ba-oth. Ple-ni sunt coe-li coe-li et ter-ra glo-ri-a tu-a Ho-san-na in ex-cel-sis, Ho-

De-us Sa-ba-oth. Ple-ni sunt coe-li coe-li et ter-ra glo-ri-a tu-a Ho-san-na in ex-cel-sis, Ho-

De-us Sa-ba-oth. Ple-ni sunt coe-li coe-li et ter-ra glo-ri-a tu-a,

De-us Sa-ba-oth. Ple-ni sunt coe-li coe-li et ter-ra glo-ri-a tu-a, Ho-

SANCTUS. Concluded.

- san-na in ex-cel-sis, Ho-san-na in ex-cel-sis, Ho-san-na, Ho-san-na, Ho-san-na in ex-cel-sis.

- san-na in ex-cel-sis, Ho-san-na in ex-cel-sis, Ho-san-na, Ho-san-na, Ho-san-na in ex-cel-sis.

Ho-san-na in ex-cel-sis, Ho-san-na, Ho-san-na, Ho-san-na in ex-cel-sis.

san-na in ex-cel-sis, Ho-san-na in ex-cel-sis, Ho-san-na, Ho-san-na, Ho-san-na in ex-cel-sis.

BENEDICTUS.

By A. WERNER.

ALLEGRETTO MODERATO. DUETTO.

SOLO.

Be-ne-dic-tus, qui ve-nit in no-mi-ne Do-mi-ni Be-ne-dic-tus, qui ve-nit in nomi-ne Do-mi-ni.

Be-ne-dic-tus, qui ve-nit in no-mi-ne Do-mi-ni Be-ne-dic-tus, qui ve-nit in nomi-ne Do-mi-ni.

Benedictus Lord & my King *Lord of Hosts & King*

dic-tus qui ve-nit in no-mi-ne Do-mi-ni qui ve-nit, qui ve-nit in no-mi-ne Do-mi-ni. Be-ne-dic-tus qui ve-nit, qui ve-nit, qui

Benedictus Lord & my King *Benedictus Lord & my King*

Be-nedictus qui ve-nit, Be-ne-dictus qui ve-nit, qui

For we praise his name *For we praise his name*

ve-nit in no-mi-ne Do-mi-ni. Be-ne-dic-tus qui ve-nit in no-mi-ne Do-mi-ni

For we praise his name

ve-nit in no-mi-ne Do-mi-ni.

He forgiveth our sins and healeth our infirmities & bless the Lord, my Lord and praise his holy name

Be-ne-dic-tus qui ve-nit in no-mi-ne Do-mi-ni. Ho-san-na in ex-cel-sis, in ex-cel-sis Ho-san-na.

Be-ne-dic-tus qui ve-nit in no-mi-ne Do-mi-ni. Ho-san-na in ex-cel-sis, in ex-cel-sis Ho-san-na.

mf

AGNUS DEI.

A. WERNER.

65

SOLI. ADAGIO.

Ag-nus De - i qui tol - lis pecca - ta mun - di. Mi - se - re - re no - bis. Ag - nus De - i qui tol - lis pecca - ta mun-di. Mi - se -

SOLI.

Ag-nus De - i qui tol - lis pecca - ta mun - di. Mi - se - re - re no - bis. Ag - nus De - i qui tol - lis pecca - ta mun-di. Mi - se -

Tutti.

Mi - se - re - re no - bis. Mi - se -

Tutti.

Mi - se - re - re no - bis. Mi - se -

ADAGIO.

SOLI.

re - re, mi - se - re - re, mi - se - re - re no - bis. Ag - nus De - i qui tol - lis, qui tol-lis pec-ca-ta mun - di. Do-na nobis

SOLI.

re - re, mi - se - re - re, mi - se - re - re no - bis. Ag - nus De - i qui tol - lis, qui tol-lis pec-ca-ta mun - di. Do-na nobis

Tutti.

re - re, mi - se - re - re, mi - se - re - re no - bis. Do-na nobis

Tutti.

re - re, mi - se - re - re, mi - se - re - re no - bis. Do-na nobis.

ALLEGRO MA NON TROPPO.

AGNUS DEI. Concluded.

Do - na no - bis pa - cem, Do - na no - bis pa - cem, Do - na no - bis pa - cem, Do - na no - bis, Dona no - bis, Do - na no - bis pa - cem Do - na no - bis

Do - na no - bis pa - cem, Do - na no - bis pa - cem, Do - na no - bis pa - cem, Do - na no - bis, Dona no - bis, Do - na no - bis pa - cem Do - na no - bis

Do - na no - bis pa - cem, Dona nobis pa - cem, Do - na, Do - na no - bis, Do - na no - bis pa - cem, Do - na no - bis

Do - na no - bis pa - cem, Dona nobis pa - cem, Do - na, Do - na no - bis, Do - na no - bis pa - cem, Do - na no - bis

p

f SOLI. pa - - cem, Do - na no - bis pa - cem, *f SOLI.* Do - na no - bis pa - cem, *p SOLI.* Do - na no - bis pa - cem. *pp Tutti.*

f SOLI. pa - - cem, Do - na no - bis pa - cem, *f SOLI.* Do - na no - bis pa - cem, *p SOLI.* Do - na no - bis pa - cem. *pp Tutti.*

pa - - cem, Do - na no - bis pa - cem, pa - cem, pa - cem. *pp Tutti.*

pa - - cem, Do - na no - bis pa - cem, pa - cem, pa - cem. *pp Tutti.*

f *p* *pp*

Ped. *Ped.*

07

[illegible]

KYRIE. Concluded.

Tutti. *bu my sul*

Ky - ri - e e - lei - son, Ky - ri - e e - lei - son, Ky - ri - e e - lei - son, Ky - ri - e e - lei - son,

Tutti.

Ky - ri - e e - lei - son, Ky - ri - e e - lei - son, Ky - ri - e e - lei - son,

Tutti.

Ky - ri - e e - lei - son, Ky - ri - e e - lei - son, Ky - ri - e e - lei - son,

Tutti.

Ky - ri - e e - lei - son, Ky - ri - e e - lei - son, Ky - ri - e e - lei - son,

f

SOLO. *Solo*

Tutti.

Ky - ri - e e - lei - son, Ky - ri - e e - lei - son, Ky - ri - e e - lei - son, e - lei - son.....

Tutti.

Ky - ri - e e - lei - son, Ky - ri - e e - lei - son, e - lei - son, e - lei - son.

Tutti.

Ky - ri - e e - lei - son, Ky - ri - e e - lei - son, e - lei - son, e - lei - son.

Tutti.

Ky - ri - e e - lei - son, Ky - ri - e e - lei - son, e - lei - son.....

p

GLORIA.

M. STORCLER.

69

ALLEGRO VIVACE. SOLI.

Glo - ri - a in ex - cel - sis, in ex - cel - sis De - - o, *f* **Tutti.** Glo - ri - a in ex - cel - sis, in ex - cel - sis De - - o,

SOLI. Glo - ri - a in ex - cel - sis, in ex - cel - sis De - - o, *f* **Tutti.** Glo - ri - a in ex - cel - sis, in ex - cel - sis De - - o.

Glo - ri - a in ex - cel - sis, in ex - cel - sis De - - o, *f* **Tutti.** Glo - ri - a in ex - cel - sis, in ex - cel - sis De - - o.

Glo - ri - a in ex - cel - sis, in ex - cel - sis De - - o.

ALLEGRO VIVACE.

p *f* *p*

p Et in ter - ra pax ho - mi - ni - bus bo - nae vo - lun ta - - - tis, *f* Lau - da - mus te, be - ne - di - ci - mus

p Et in ter - ra pax ho - mi - ni - bus bo - nae vo - lun ta - - - tis, *f* Lau - da - mus te, be - ne - di - ci - mus

p Et in ter - ra pax ho - mi - ni - bus bo - nae vo - lun ta - - - tis, *f* Lau - da - mus te, be - ne - di - ci - mus te.

p Et in ter - ra pax ho - mi - ni - bus bo - nae vo - lun ta - - - tis, *f* Lau - da - mus te, be - ne - di - ci - mus

te, a - do - ra - mus te, glo - ri - - - fi - ca - mus te. Gra - ti - as a - gi - mus ti - bi propter magnam glori - am tu - am

te, a - do - ra - mus te, glo - ri - - - fi - ca - mus te. Gra - ti - as a - gi - mus ti - bi propter magnam glori - am tu - am

a - do - ra - mus te, glo - ri - - - fi - ca - mus te.

te, a - do - ra - mus te, glo - ri - - - fi - ca - mus te. Gra - ti - as a - gi - mus ti - bi propter magnam glori - am tu - am

p *f* *p*

SOLO. *f* **Tutti.** Do - mi - ne fi - li u - ni - ge - ni - te, Je - su Chris - te, Ag - nus De - i fi - li - us pa - tris.

f **Tutti.** Do - mi - ne fi - li u - ni - ge - ni - te, Ag - nus De - i fi - li - us pa - tris

f **Tutti.** Do - mi - ne fi - li u - ni - ge - ni - te, Ag - nus De - i fi - li - us pa - tris

f **Tutti.** Do - mi - ne fi - li u - ni - ge - ni - te, Ag - nus De - i fi - li - us pa - tris

f *p* *f*

GLORIA. Continued.

1

SOLO.

qui tol - lis pec - ca - ta mun - di, mi - se - re - re no - bis.

Tutti.

Qui tol - lis pec -

Tutti.

Qui tol - lis pec -

Tutti.

Qui tol - lis pec -

Tutti.

Qui tol - lis pec -

p *f*

SOLI.

ca - ta mun - di mi - se - re - re no - bis. Quo - ni - am tu so - lus sanc - tus Do - mi - nus,

SOLI.

ca - ta mun - di mi - se - re - re no - bis. Quo - ni - am tu so - lus sanc - tus Do - mi - nus,

ca - ta mun - di mi - se - re - re no - bis.

p

Tutti. *f* Quoni - am tu so - lus, so - lus al - tis - si - mus. *p* Je - su Chris - te cum Sanc - to Spi - ri - tu in

Tutti. *f* Quoni - am tu so - lus, so - lus al - tis - si - mus. *p* Je - su Chris - te cum Sanc - to Spi - ri - tu in

Tutti. *f* Quoni - am tu so - lus, so - lus al - tis - si - mus, *p* Je - su Chris - te cum Sanc - to Spi - ri - tu in

Tutti. *f* Quoni - am tu so - lus, so - lus al - tis - si - mus. *p* Je - su Chris - te cum Sanc - to Spi - ri - tu in

f *p* *Crescendo.*

f glo - ri - a De - i pa - tris A - men, A - men, A - men, *p* A - men, *mf* A - men, A - men.

f glo - ri - a De - i pa - tris A - men, A - - men, A - - men, *p* A - men, *mf* A - men, A - men.

f glo - ri - a De - i pa - tris A - men, A - - men, A - - men, *p* A - men, *mf* A - men, A - men.

f glo - ri - a De - i pa - tris A - men, A - men, A - men, *p* A - men, *mf* A - men, A - men.

f *p* *mf* *f*

ANDANTE. SOLO.

Patrem omni - po - ten - tem fac - to - rem cœ-li et ter - - ræ vi - si - bi - li - um om-ni-um, **Tutti.** et in - vi - si - bi - li - um, et in u - num

Tutti. Et in - vi - si - bi - li - um, et in u - num

Tutti. Et in - vi - si - bi - li - um, et in u - num

Tutti. Et in - vi - si - bi - li - um, et in u - num

ANDANTE.

SOLI.

Do - mi - num, Je - sum Chris - tum Fi - li - um De - i u - ni - ge - ni - tum. Et ex pa - tre na - tum consub-

SOLI.

Do - mi - num, Je - sum Chris - tum Fi - li - um De - i u - ni - ge - ni - tum. Et ex pa - tre na - tum consub-

Do - mi - num, Je - sum Chris - tum Fi - li - um De - i u - ni - ge - ni - tum.

Do - mi - num, Je - sum Chris - tum Fi - li - um De - i u - ni - ge - ni - tum.

Tutti. **SOLO.**

stan - ti - a - lem Pa - - tri, per quem om - ni - a fac - ta sunt. Qui propter nos ho-mi-nes et prop - ter nostram sa -

stan - ti - a - lem Pa - - tri, per quem om - ni - a fac - ta sunt.

Per quem om - ni - a fac - ta sunt.

Per quem om - ni - a fac - ta sunt.

Tutti.

lu - - tem. Des - cen - dit de cœ - lis, des - cen - dit, des - cen - - - - dit de cœ - - lis.

Des - cen - dit de cœ - lis, des - cen - dit, des - cen - - - - dit de cœ - - lis.

Des - cen - dit de cœ - lis, des - cen - dit, des - cen - - - - dit de cœ - - lis.

Des - cen - dit de cœ - lis, des - cen - dit, des - cen - - - - dit de cœ - - lis.

ADAGIO. SOLI.

SOLI.

Et in-car-na-tus est de Spi-ri-tu Sanc-to ex Ma-ri-a Vir-gi-ne.

Tutti.

Et ho-mo, et ho-mo, et

Tutti.

Et ho-mo, et ho-mo, et

Tutti.

Et ho-mo, et ho-mo, et

SOLI.

Et in-car-na-tus est de Spi-ri-tu Sanc-to ex Ma-ri-a Vir-gi-ne.

ADAGIO.

p

ho-mo, et ho-mo, et ho-mo et ho-mo fac-tus est, Cru-ci-fix-us e-ti-am pro-no-bis sub Pon-ti-o Pi-la-to

ho-mo, et ho-mo, et ho-mo et ho-mo fac-tus est, Cru-ci-fix-us e-ti-am pro-no-bis sub Pon-ti-o Pi-la-to

ho-mo, et ho-mo, et ho-mo et ho-mo fac-tus est, Cru-ci-fix-us e-ti-am pro-no-bis sub Pon-ti-o Pi-la-to

ho-mo, et ho-mo, et ho-mo et ho-mo fac-tus est, Cru-ci-fix-us e-ti-am pro-no-bis sub Pon-ti-o Pi-la-to

p

TEMPO PRIMO.

pas - sus et se - pul - tus est. Et resur - rex - it ter - ti - a di - e se - cun - dum scrip -

pas - sus et se - pul - tus est.

pas - sus et se - pul - tus est.

pas - sus et se - pul - tus est.

TEMPO PRIMO.

tu - ras, et as - cendit in coe - lum. Sedet ad dex - tram Pa - tris cu - jus reg - ni non e - rit fi - nis et in Spiritum Sanctum et vi -

Sedet ad dex - tram Pa - tris cu - jus reg - ni non e - rit fi - nis et in Spiritum Sanctum et vi -

Sedet ad dex - tram Pa - tris cu - jus reg - ni non e - rit fi - nis et in Spiritum Sanctum et vi -

Sedet ad dex - tram Pa - tris cu - jus reg - ni non e - rit fi - nis et in Spiritum Sanctum et vi -

TEMPO PRIMO.

CREDO. Concluded.

SOLI. *f* **Tutti.** **SOLO.**

vi - fi - can - tem, qui cum Patre et Fi-li-o simul a - do - ra - tur, Si - mul con glo - ri - fi - ca - tur. Et u - nam

SOLI. *f* **Tutti.**

vi - fi - can - tem, qui cum Patre et Fi-li-o simul a - do - ra - tur, Si - mul con glo - ri - fi - ca - tur.

f **Tutti.**

vi - fi - can - tem. Si - mul con glo - ri - fi - ca - tur.

f **Tutti.**

vi - fi - can - tem. Si - mul con glo - ri - fi - ca - tur.

p *f* *p*

Tutti.

sane - tam ca - thol - i - cam ec - cle - si - am. Et vi - tam ven - tu - ri, ven - tu - ri, ven - tu - ri sæ - cu - li, A - men, A - men.

Tutti.

Et vi - tam ven - tu - ri, ven - tu - ri, ven - tu - ri sæ - cu - li, A - men.

Tutti.

Et vi - tam ven - tu - ri, ven - tu - ri, ven - tu - ri sæ - cu - li, A - men.

Tutti.

Et vi - tam ven - tu - ri, ven - tu - ri, ven - tu - ri sæ - cu - li, A - men.

f

ADAGIO SOLO.

Sanc - tus, Sanc - tus, Sanc - tus Do - mi - nus De - us, De - - us Sa - ba - oth. Ple - ni sunt Cœ-li et ter - ra glo - ri - a tu -

SOLO.

De - us, De - - us Sa - ba - oth. Ple - ni sunt Cœ-li et ter - ra glo - ri - a tu -

Tutti.

Ple - ni sunt Cœ-li et ter - ra glo - ri - a tu -

SOLO.

De - us De - us Sa - ba - oth. Ple - ni sunt Cœ-li et ter - ra glo - ri - a tu -

ADAGIO.

p

f

SOLO.

f **Tutti.**

- a. Ho-san - na, ho-san - na, ho-san - na, ho-san-na, ho-san-na in ex - cel - sis, in ex - cel - - sis, in ex - cel - sis.

Tutti.

- a. ho-san - na, ho-san-na, ho-san-na in ex - cel - sis, in ex - cel - - sis, in ex - cel - sis.

- a. ho-san - na, ho-san-na, ho-san-na in ex - cel - sis, in ex - cel - sis, in ex - cel - sis.

- a. ho-san - na, ho-san-na, ho-san-na in ex - cel - sis, in ex - cel - sis, in ex - cel - sis.

p *f*

PIE PELICANE.

M. STODOLIN.

79

ANDANTE.

Musical score for the first system of 'Pie Pelicane'. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The tempo is marked 'ANDANTE.' The key signature has one flat (B-flat). The lyrics are: 'Pi - e Pe - li - ca - ne Je - su Do - mi - ne me im - mun - dum mun - da tu - - - o san - gui - ne.' The piano part includes dynamic markings *p* and *f*.

ANDANTE.

Musical score for the second system of 'Pie Pelicane'. It continues with four vocal staves and piano accompaniment. The tempo remains 'ANDANTE.' The key signature changes to two flats (B-flat and E-flat). The lyrics are: 'Cu - jus u - na stil - - la sal - vum fa - ce - re to - tum mun - dum quit ab om - ni sce - le - re.' The piano part includes dynamic markings *p* and *f*.

AGNUS DEI.

M. STOBOLIN.

ANDANTE. SOLO.

Tutti.

Tutti.

Tutti.

Tutti.

Tutti.

ANDANTE.

SOLO.

f Tutti. Mi - - se - re - - re, mi - - se - re - - re, mi - - se - re - - re no - - -

f Tutti. ca - - - ta mun - di. Mi - - se - re - - re, mi - - se - re - - re, mi - - se - re - - re no - - -

f Tutti. Mi - - se - re - - re, mi - - se - re - - re, mi - - se - re - - re no - - -

f Tutti. Mi - - se - re - - re, mi - - se - re - - re, mi - - se - re - - re no - - -

SOLI. bis. Ag - - nus De - i qui tol - lis pec - ca - ta, pec - ca - - - ta mun - di. Do - na no - bis

SOLI. bis. Ag - - nus De - i qui tol - lis pec - ca - ta, pec - ca - - - ta. . . mun - di. Do - na no - bis

SOLI. bis. Ag - - nus De - i qui tol - lis pec - ca - ta, pec - ca - - - ta mun - di. Do - na no - bis

p Tutti. Do - na no - bis

p Tutti. Do - na no - bis

p Tutti. Do - na no - bis

no - bis pa - cem, Do - - na no - - bis pa - - - - cem, Do - na no - - bis, no - bis

no - bis pa - cem, Do - - na no - - bis pa - - - - cem, Do - na no - - bis, no - bis

no - bis pa - cem, Do - - na no - - bis pa - - - - cem, Do - na no - - bis, no - bis

no - bis pa - cem, Do - - na no - - bis pa - - - - cem, Do - na no - - bis, no - bis

f *p*

pa - - - - cem Do - na no - - - - bis pa - - - - cem Do - - - - na pa - cem.

pa - - - - cem Do - na no - - - - bis pa - - - - cem Do - - - - na pa - cem.

pa - - - - cem Do - na no - - - - bis pa - - - - cem Do - - - - na pa - cem.

pa - - - - cem Do - na no - - - - bis pa - - - - cem Do - - - - na pa - cem.

f *p* *f*

REQUIEM.

FR. X. SCHMIDT.

83

ADAGIO.

Cresc.

Re - qui - em æ - ter - nam do - na e - is Do - mi - ne et lux per - pe - tu - a lu - ce - at e - - - is. Te de - cet hymnus De - us in Si - on.

Cresc.

Re - qui - em æ - ter - nam do - na e - is Do - mi - ne et lux per - pe - tu - a lu - ce - at e - - - is. Te de - cet hymnus De - us in Si - on.

Cresc.

Re - qui - em æ - ter - nam do - na e - is Do - mi - ne et lux per - pe - tu - a lu - ce - at e - - - is. Te de - cet hymnus De - us in Si - on.

Cresc.

Re - qui - em æ - ter - nam do - na e - is Do - mi - ne et lux per - pe - tu - a lu - ce - at e - - - is. Te de - cet hymnus De - us in Si - on.

ADAGIO.

p

Et ti - bi red - de - tur votum in Je - ru - sa - lem ad te om - nis ca - ro ve - ni - et. Kyri - e e - lei - son, e - lei - son Chris - te, Chais - te, Chris - te e -

p

Et ti - bi red - de - tur votum in Je - ru - sa - lem ad te om - nis ca - ro ve - ni - et. Kyri - e e - lei - son, e - lei - son Chris - te, Chris - te, Chris - te e -

p

Et ti - bi red - de - tur votum in Je - ru - sa - lem ad te om - nis ca - ro ve - ni - et. Kyri - e e - lei - son, e - lei - son Chris - te, Chris - te, Chris - te e -

p

Et ti - bi red - de - tur votum in Je - ru - sa - lem ad te om - nis ca - ro ve - ni - et. Kyri - e e - lei - son, e - lei - son Chris - te, Chris - te, Chris - te e -

lei - son, e - lei - son, e - le - i - son. Kyri - e e - lei - son, e - lei - son Chris - te, Chris - te e - le - i - son, Chris - te e - lei - son, e - le - i -

lei - son, e - lei - son, e - le - i - son. Kyri - e e - lei - son, e - lei - son Chris - te, Chris - te e - le - i - son, Chris - te e - lei - son, e - le - i -

lei - son, e - lei - son, e - le - i - son. Ky - ri - e e - lei - son Chris - te, Chris - te, Chris - te e - le - i - son, Chris - te e - lei - son, e - le - i -

lei - son, e - lei - son, e - le - i - son. Ky - ri - e e - lei - son Chris - te, Chris - te, Chris - te e - le - i - son, Chris - te e - lei - son, e - le - i -

son Requiem æ - ter nam dona e - is Do - mi - ne, et lux per - pe - tu - a lu - ce - at e - is, lu - ce - at e - - - is.

son Requiem æ - ter nam dona e - is Do - mi - ne, et lux per - pe - tu - a lu - ce - at e - is lu - ce - at e - - - is.

son Requiem æ - ter nam dona e - is Do - mi - ne, et lux per - pe - tu - a lu - ce - at e - is lu - ce - at e - - - is.

son Requiem æ - ter nam dona e - is Do - mi - ne, et lux per - pe - tu - a lu - ce - at e - is lu - ce - at e - - - is.

ALLO MODERATO.

Di - es ir - æ, di - es il - la sol - vet sæclum in fa - vil - la, tes - te Da - vid cum sy-bil - la, *f* Quantus

Di - es ir - æ, di - es il - la sol - vet sæclum in fa - vil - la, tes - te Da - vid cum sy-bil - la, *f* Quantus

Di - es ir - æ, di - es il - la sol - vet sæclum in fa - vil - la, tes - te Da - vid cum sy-bil - la, Quantus, quantus

Di - es ir - æ, di - es il - la sol - vet sæclum in fa - vil - la. Quantus

ALLO MODERATO.

tremor est fu - turus quando iudex est venturus, cuncta stricte discus - surus, quando iudex est ven-turus cuncta stricte discus - su - rus.

tremor est fu - turus quando iudex est venturus, cuncta stricte discus - surus, quando iudex est ven-turus cuncta stricte discus - su - rus.

tremor est fu - turus quando iudex est venturus, cuncta stricte discus - surus, quando iudex est ven-turus cuncta stricte discus - su - rus.

tremor est fu - turus quando iudex est venturus, cuncta stricte discus - surus, quando iudex est ven-turus cuncta stricte discus - su - rus.

ADAGIO.

SOLO.
Tu - ba mi - rum spar - gens so - num.

SOLO.
Per se - pul - chra re - gi - o - num.

ADAGIO.

TROMBONE.

f SOLI.
Co - get om - nes an - te thro - num, Co - get om - nes, om - nes an - te thro - num.

SOLI.
Co - get om - nes, om - nes an - te thro - num, om - nes, om - nes an - te thro - num.

f
Co - get om - nes an - te thro - num, om - nes, om - nes an - te thro - num.

f
Co - get om - nes, om - nes an - te thro - num, co - get om - nes, om - nes an - te thro - num.

f

TROMBONE.

TEMPO PRIMO. Tutti.

Mors stu-pe-bit et na-tu-ra, Mors stu-pe-bit et na-tu-ra, cum re-sur-get cre-a-

Tutti.

Mors stu-pe-bit et na-tu-ra, Mors stu-pe-bit, Mors stu-pe-bit et na-tu-ra, cum re-sur-get cre-a-

Tutti.

Mors stu-pe-bit et na-tu-ra, Mors stu-pe-bit, et na-tu-ra, et na-tu-ra, cum re-sur-get cre-a-

Tutti.

Mors stu-pe-bit et na-tu-ra, Mors stu-pe-bit et na-tu-ra, cum re-sur-get cre-a-

TEMPO PRIMO.

TROMBONE.

tu-ra, Ju-di-can-ti, ju-di-can-ti re-spon-su-ra, re-spon-su-ra. Hu-ic er-go par-ce De-us, pi-e Je-su

tu-ra, Ju-di-can-ti re-spon-su-ra, respon-su-ra, re-spon-su-ra. Hu-ic er-go par-ce De-us, pi-e Je-su

tu-ra, Ju-di-can-ti re-spon-su-ra, re-spon-su-ra. Hu-ic er-go par-ce De-us, pi-e Je-su

tu-ra, Ju-di-can-ti re-spon-su-ra. Hu-ic er-go par-ce De-us, pi-e Je-su

Do-mi-ne, pi-e Je-su Do-mi-ne, hu-ic er-go par-ce De-us, pi-e Je-su Do-mi-ne, Do-na e-is re-qui-

Do-mi-ne, pi-e Je-su Do-mi-ne, hu-ic er-go par-ce De-us, pi-e Je-su Do-mi-ne, Do-na e-is re-qui-

Do-mi-ne, pi-e Je-su Do-mi-ne, hu-ic er-go par-ce De-us, pi-e Je-su Do-mi-ne, Do-na e-is re-qui-

Do-mi-ne, pi-e Je-su Do-mi-ne, hu-ic er-go par-ce De-us, pi-e Je-su Do-mi-ne, Do-na e-is re-qui-

The first system consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are in a homophonic setting, with each voice part having the same lyrics. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

ANDANTE. *p* em, do-na e-is re-qui-em, *pp* do-na e-is re-qui-em, A-men, A - - - men.

em, do-na e-is re-qui-em, *pp* do-na e-is re-qui-em, A-men, A - - - men.

em, do-na e-is re-qui-em, *pp* do-na e-is re-qui-em, A-men, A - - - men.

em, do-na e-is re-qui-em, *pp* do-na e-is re-qui-em, A-men, A - - - men.

ANDANTE. *p* em, do-na e-is re-qui-em, *pp* do-na e-is re-qui-em, *pp* A-men, A - - - men.

The second system begins with the tempo marking 'ANDANTE.' and dynamic markings 'p' (piano) and 'pp' (pianissimo). It contains four vocal staves and a piano accompaniment. The vocal parts are in a homophonic setting, with each voice part having the same lyrics. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

ANDANTE.

Do-mi-ne, Do-mi-ne Je - su Chris - te rex glo-ri-æ, rex glo-ri-æ, Li - be - ra a - ni-mas om - ni - um Fi - de - li - um

Do-mi-ne, Do-mi-ne Je - su Chris - te rex glo-ri-æ, rex glo-ri-æ, Li - be - ra a - ni-mas om - ni - um Fi - de - li - um

Do-mi-ne, Do-mi-ne Je - su Chris - te rex glo-ri-æ, rex glo-ri-æ, Li - be - ra a - ni-mas om - ni - um Fi - de - li - um

Do-mi-ne, Do-mi-ne Je - su Chris - te rex glo-ri-æ, rex glo-ri-æ Li - be - ra a - ni-mas om - ni - um Fi - de - li - um

ANDANTE.

de func - to - rum, de pœ - - - nis in - fer - - ni et de pro - fun - do la - cu. Li - be - ra e - as de o - re le - o - nis, ne ab -

de func - to - rum, de pœ - - - nis in - fer - - ni et de pro - fun - do la - cu. Li - be - ra e - as de o - re le - o - nis, ne ab -

de func - to - rum, de pœ - - - nis in - fer - - ni et de pro - fun - do la - cu. Li - be - ra e - as de o - re le - o - nis, ne ab -

de func - to - rum, de pœ - - - nis in - fer - - ni et de pro - fun - do la - cu. de o - re le - o - nis, ne ab -

SOLO.

The first system of the musical score consists of four staves. The top staff is a vocal line with lyrics: "sor-be-at e-as tar-ta-rus, ne ca-dant in ob-scu-rum; Sed sig-ni-fer sanc-tus Mi-cha-el re-pre-sen-tet e-as in". The second staff is a vocal line with lyrics: "sor-be-at e-as tar-ta-rus, ne ca-dant in ob-scu-rum." The third staff is a vocal line with lyrics: "sor-be-at e-as tar-ta-rus, ne ca-dant in ob-scu-rum." The fourth staff is a bass line with lyrics: "sor-be-at e-as tar-ta-rus, ne ca-dant in ob-scu-rum." The music is in G major and 4/4 time. The first staff has a "SOLO." marking above it. The first staff also has a "f" marking below it. The first staff also has a "p" marking below it. The first staff also has a "f" marking below it.

sor-be-at e-as tar-ta-rus, ne ca-dant in ob-scu-rum; Sed sig-ni-fer sanc-tus Mi-cha-el re-pre-sen-tet e-as in

sor-be-at e-as tar-ta-rus, ne ca-dant in ob-scu-rum.

sor-be-at e-as tar-ta-rus, ne ca-dant in ob-scu-rum.

sor-be-at e-as tar-ta-rus, ne ca-dant in ob-scu-rum.

The second system of the musical score consists of four staves. The top staff is a vocal line with lyrics: "lu-cem, in lu-cem sanc-tam, quam o-lim A-bra-hæ pro-mi-si-sti et se. mi-ni e-jus." The second staff is a vocal line. The third staff is a vocal line. The fourth staff is a bass line. The music is in G major and 4/4 time. The first staff has a "f" marking below it. The first staff has a "p" marking below it. The first staff has a "f" marking below it.

lu-cem, in lu-cem sanc-tam, quam o-lim A-bra-hæ pro-mi-si-sti et se. mi-ni e-jus.

Tutti.
f Hos - ti - as et pre - ces ti - bi Do - mi - ne lau - dis of - fe - ri - mus pro a - ni - ma - bus il - lis qua - rum
f Hos - ti - as et pre - ces ti - bi Do - mi - ne lau - dis of - fe - ri - mus pro a - ni - ma - bus il - lis qua - rum
f Hos - ti - as et pre - ces ti - bi Do - mi - ne lau - dis of - fe - ri - mus pro a - ni - ma - bus il - lis qua - rum
f Hos - ti - as et pre - ces ti - bi Do - mi - ne lau - dis of - fe - ri - mus pro a - ni - ma - bus il - lis qua - rum

ho - di - e me - mo - ri - am fa - ci - mus. Fac - e - as Do - mi - ne de mor - te trans - i - re fac - e - as
 ho - di - e me - mo - ri - am fa - ci - mus. Fac - e - as Do - mi - ne de mor - te trans - i - re fac - e - as
 ho - di - e me - mo - ri - am fa - ci - mus. Fac - e - as Do - mi - ne de mor - te trans - i - re fac - e - as
 ho - di - e me - mo - ri - am fa - ci - mus. Fac - e - as Do - mi - ne de mor - te trans - i - re fac - e - as

Do - mi - ne de mor - te trans i - re trans i - re ad vi - tam. Quam o - lim A - bra - hæ pro - mi - sis - ti. Quam o - lim

Do - mi - ne de mor - te trans i - re trans i - re ad vi - tam. Quam o - lim A - bra - hæ pro - mi - sis - ti. Quam o - lim

Do - mi - ne de mor - te trans i - re trans i - re ad vi - tam. Quam o - lim A - bra - hæ pro - mi - sis - ti. Quam o - lim

Do - mi - ne de mor - te trans i - re trans i - re ad vi - tam. Quam o - lim A - bra - hæ pro - mi - sis - ti. Quam o - lim

The first system of the musical score consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a grand piano accompaniment. The vocal parts are in G major and 4/4 time. The lyrics are: "Do - mi - ne de mor - te trans i - re trans i - re ad vi - tam. Quam o - lim A - bra - hæ pro - mi - sis - ti. Quam o - lim". The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

A - bra - hæ pro - mi - sis - ti et se - mi - ni e - jus, et se - mi - ni e - jus, A - men.

A - bra - hæ pro - mi - sis - ti et se - mi - ni e - jus, et se - mi - ni e - jus, A - men.

A - bra - hæ pro - mi - sis - ti et se - mi - ni e - jus, et se - mi - ni e - jus, A - men.

A - bra - hæ pro - mi - sis - ti et se - mi - ni e - jus, et se - mi - ni e - jus, A - men.

The second system continues the musical score with four vocal staves and piano accompaniment. The lyrics are: "A - bra - hæ pro - mi - sis - ti et se - mi - ni e - jus, et se - mi - ni e - jus, A - men." The vocal parts conclude with a final cadence. The piano accompaniment also concludes with a final chord.

SANCTUS.

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ADAGIO.

Sanc-tus, Sanc-tus, Sanc-tus De - - us Sa - ba - oth, De - us Sa - ba - oth. Ple - ni sunt cœ - li, cœ - li et ter - ra.

Sanc-tus, Sanc-tus, Sanc-tus De - - us Sa - ba - oth, De - us Sa - ba - oth. Ple - ni sunt cœ - li, cœ - li et ter - ra.

Sanc-tus, Sanc-tus, Sanc-tus De - - us Sa - ba - oth, De - us Sa - ba - oth. Ple - ni sunt cœ - li, cœ - li et ter - ra.

Sanc-tus, Sanc-tus, Sanc-tus De - - us Sa - ba - oth, De - us Sa - ba - oth. Ple - ni sunt cœ - li, cœ - li et ter - ra.

ADAGIO.

CHOIR. HOUTBOIS. CH. HOUTB. CHOIR. HOUTB. CHOIR.

glo - ri - a, glo - ri - a tu - a Ho - san - na in ex - cel - - sis, Ho - san - na in ex - cel - sis, Ho - san - na in ex - cel - sis.

glo - ri - a, glo - ri - a tu - a Ho - san - na in ex - cel - - sis, Ho - san - na in ex - cel - sis, Ho - san - na in ex - cel - sis.

glo - ri - a tu - a Ho - san - na in ex - cel - sis, Ho - san - na in ex - cel - sis, Ho - san - na in ex - cel - sis.

glo - ri - a tu - a Ho - san - na in ex - cel - sis, Ho - san - na in ex - cel - sis, Ho - san - na in ex - cel - sis.

BENEDICTUS.

By FR. X. SCHMIDT.

ANDANTE.

Be - ne - dic - tus qui ve - nit in no - mi - ne Do - mi - ni, Be - ne - dic - tus qui ve - nit in no - mi - ne Do - mi - ni.

Be - ne - dic - tus qui ve - nit in no - mi - ne Do - mi - ni, Be - ne - dic - tus qui ve - nit in no - mi - ne Do - mi - ni.

Be - ne - dic - tus qui ve - nit in no - mi - ne Do - mi - ni, Be - ne - dic - tus qui ve - nit in no - mi - ne Do - mi - ni.

Be - ne - dic - tus qui ve - nit in no - mi - ne Do - mi - ni, Be - ne - dic - tus qui ve - nit in no - mi - ne Do - mi - ni.

ANDANTE.

p

ni, be - ne - dic - tus, be - ne - dic - tus qui ve - nit in no - mi - ne Do - mi - ni.

ni, be - ne - dic - tus qui ve - nit in no - mi - ne Do - mi - ni, Be - ne - dic - tus qui ve - nit, qui ve - nit in

ni, Be - ne - dic - tus qui ve - nit, qui ve - nit in no - mi - ne Do - mi - ni, Bene - dic - tus, Be - ne - dic - tus qui ve - nit, in

ni, Be - ne - dic - tus qui ve - nit in

ho - san - - - na in ex - cel - sis, ho - san - - - na in ex - cel - sis Be - ne -

no - mi - ne Do - mi - ni, be - ne - dic - tus, Be - ne - dic - tus, in ex - cel - sis Be - ne -

no - mi - ne Do - mi - ni, be - ne - dic - tus, Ho - san - - - - na in ex - cel - sis, in ex - cel - sis Be - ne -

no - mi - ne Do - mi - ni Ho - san - na, ho - san - na in ex - cel - sis Be - ne -

The piano accompaniment consists of a right-hand part with flowing sixteenth-note patterns and a left-hand part with sustained chords and moving bass lines.

- dic - tus qui ve - nit in no - mi - ne Do - mi - ni Be - ne - dic - tus qui ve - nit in no - mi - ne, in

- dic - tus qui ve - nit in no - mi - ne Do - mi - ni Be - ne - dic - tus qui ve - nit qui ve - nit in no - mi - ne, in

- dic - tus qui ve - nit in no - mi - ne Do - mi - ni Be - ne - dic - tus qui ve - nit qui ve - nit qui ve - nit in no - mi - ne, in

- dic - tus qui ve - nit in no - mi - ne Do - mi - ni Be - ne - dic - tus qui ve - - - nit Be - ne - dic - tus qui ve - nit in no - mi - ne, in

The piano accompaniment continues with similar textures, featuring arpeggiated chords in the right hand and harmonic support in the left hand.

no-mi-ne, in no-mi-ne Do-mi-ni Be-ne-dic-tus qui ve-nit in no-mi-ne Do-mi-ni Ho-san-na

no-mi-ne, in no-mi-ne Do-mi-ni Be-ne-dic-tus qui ve-nit in no-mi-ne Do-mi-ni Ho-san-na

no-mi-ne, in no-mi-ne Do-mi-ni Be-ne-dic-tus qui ve-nit in no-mi-ne Do-mi-ni Ho-san-na

no-mi-ne, in no-mi-ne Do-mi-ni Be-ne-dic-tus qui ve-nit in no-mi-ne Do-mi-ni

in ex-cel-sis, ho-san-na in ex-cel-sis, ho-san-na in ex-cel-sis.

ho-san-na in ex-cel-sis, ho-san-na in ex-cel-sis.

ho-san-na in ex-cel-sis, in ex-cel-sis, ho-san-na in ex-cel-sis.

ho-san-na in ex-cel-sis, ho-san-na in ex-cel-sis.

AGNUS DEI.

FR. X. SCHMIDT.

97

LARGHETTO.

First system of the musical score. It consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts enter with the lyrics "A-g-nus De-i, qui tol-lis, qui tol-lis pec-ca-ta mun-di, do-na e-is re-qui-em". The piano accompaniment begins with a forte (f) chord and then moves to a mezzo-forte (mf) dynamic. The tempo is marked "LARGHETTO".

Ag-nus De-i, qui tol-lis, qui tol-lis, qui tol-lis pec-ca-ta mun-di, do-na e-is re-qui-em

Ag-nus De-i, qui tol-lis, qui tol-lis, qui tol-lis pec-ca-ta mun-di, do-na e-is re-qui-em

Ag-nus De-i, qui tol-lis, qui tol-lis, qui tol-lis pec-ca-ta mun-di, do-na e-is re-qui-em

qui tol-lis, qui tol-lis qui tol-lis pec-ca-ta mun-di, do-na e-is re-qui-em

LARGHETTO.

Second system of the musical score. It continues the vocal and piano parts. The vocal parts repeat the lyrics "A-g-nus De-i qui tol-lis pec-ca-ta mun-di" and then "A-g-nus De-i qui tol-lis pec-ca-ta mun-di, do-na e-is do-na e-is". The piano accompaniment continues with a forte (f) dynamic and then moves to a piano (p) dynamic. The tempo remains "LARGHETTO".

Ag-nus De-i qui tol-lis pec-ca-ta mun-di Ag-nus De-i qui tol-lis pec-ca-ta mun-di, do-na e-is do-na e-is

Ag-nus De-i qui tol-lis pec-ca-ta mun-di Ag-nus De-i qui tol-lis pec-ca-ta mun-di, do-na e-is do-na e-is

Ag-nus De-i qui tol-lis pec-ca-ta mun-di Ag-nus De-i qui tol-lis pec-ca-ta mun-di, do-na e-is do-na e-is

Ag-nus De-i qui tol-lis pec-ca-ta mun-di Ag-nus De-i qui tol-lis pec-ca-ta mun-di, do-na e-is do-na e-is

requiem, Ag - nus De - i qui tol - lis peccata mundi, do - na e - is re - qui - em sem - pi - ter - nam,

requiem, Ag - nus De - i qui tol - lis peccata mundi, do - na e - is re - qui - em sem - pi - ter - nam,

requiem, Ag - nus De - i qui tol - lis peccata mundi, do - na e - is re - qui - em sem - pi - ter - nam,

requiem, Ag - nus De - i qui tol - lis peccata mundi, do - na e - is re - qui - em sem - pi - ter - nam,

Ag-nus De-i, qui tol-lis peccata mun-di, do-na e-is, do-na e-is re-qui-em sem-pi-ter - - nam do-na

Ag-nus De-i, qui tol-lis peccata mun-di, do-na e-is, e-is re-qui-em sem-pi-ter - - nam do-na

Ag-nus De-i, qui tol-lis peccata mun-di, do-na e-is, do-na e-is re-qui-em sem-pi-ter - - nam do-na

Ag-nus De-i qui tol-lis peccata mun-di, do-na e-is, e-is re-qui-em sem-pi-ter - - nam do-na

AGNUS DEI. Concluded.

99

The image displays a page from a musical score for 'Kyrie eleison' by Franz Schubert. The score is written for SATB voices and piano accompaniment. It is in B-flat major (two flats) and 4/4 time. The lyrics are in Latin: 'e - is re - qui - em do - na e - is re - qui - em sem - pi - ter - - nam. Cum sanctis tu - is in æ -'. The score includes dynamic markings such as 'Cres.' (Crescendo), 'pp' (pianissimo), and 'f' (forte). The piano part features a prominent bass line with chords and moving lines. The vocal parts are arranged in four staves, each with its own lyrics. The overall style is characteristic of 19th-century Romantic music.

[illegible]

LENTO.

Pi-e Je-su Do-mi-ne Do-na e-is re-qui-em, Pi-e Je-su Do-mi-ne... do-na e-is, do-na e-is re-qui-em.

Pi-e Je-su Do-mi-ne Do-na e-is re-qui-em, Pi-e Je-su Do-mi-ne... do-na e-is, do-na e-is re-qui-em.

Pi-e Je-su Do-mi-ne Do-na e-is re-qui-em, Pi-e Je-su Do-mi-ne do-na e-is do-na e-is re-qui-em.

Pi-e Je-su Do-mi-ne Do-na e-is re-qui-em, Pi-e Je-su Do-mi-ne do-na e-is re-qui-em. dona

LENTO.

do-na e-is Do-mi-ne, do-na e-is re-qui-em, do-na e-is re-qui-em, do-na e-is Do-mi-ne, do-na e-is re-qui-em... sem-pi-ter-nam.

do-na e-is Do-mi-ne, do-na e-is re-qui-em do-na e-is re-qui-em, do-na e-is Do-mi-ne, do-na e-is re-qui-em sem-pi-ter-nam.

do-na, do-na e-is re-qui-em, do-na e-is re-qui-em, do-na e-is Do-mi-ne, do-na e-is re-qui-em sem-pi-ter-nam.

e-is Do-mi-ne, do-na, do-na e-is re-qui-em, do-na, do-na e-is re-qui-em sem-pi-ter-nam.

MASS IN D.

KYRIE.

BY EWING.
O

101

LARGO.

Ky - ri - e, Ky - ri - e, Ky - ri - e e - lei - son, e - lei - son e -

Ky - ri - e, Ky - ri - e, Ky - ri - e e - lei - son e -

Ky - ri - e, Ky - ri - e, Ky - ri - e e - lei - son, e -

Ky - ri - e, Ky - ri - e, Ky - ri - e

LARGO.

f p f p f p f

lei - son, Ky - ri - e e - lei - son, e - leison Ky - ri - e e - leison e - lei - son, e - leison, e - lei - son, e -

lei - son, Ky - ri - e e - lei - son, e - leison Ky - ri - e e - leison e - lei - son, e - leison, e - lei - son, e -

lei - son, Ky - ri - e e - lei - son, e - leison Ky - ri - e e - leison e - lei - son, e - leison, e - lei - son, e -

Ky - ri - e e - lei - son, e - leison Ky - ri - e e - leison e - lei - son, e - leison, e - lei - son, e -

lei - - son, e - lei - son, e - lei - son, e - lei - son, e - lei - son.
 lei - - son, e - lei - son, e - lei - son, e - lei - son, e - lei - son.
 le - i - son, e - lei - son, e - lei - son, e - lei - son, e - lei - son.
 lei - - son, e - - lei - son, e - lei - son, e - lei - son, e - lei - son.

The piano accompaniment consists of two staves (treble and bass clef) with a key signature of one sharp (F#) and a common time signature. The music features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

SOLO. ANDANTE. SOPRANO.

Chris - te, Christe e - leison, Christe e - lei - son, Christe e - lei -

SOLO TENOR.

Chris - te, Christe e - leison, Christe e - lei - son,

ANDANTE.

The piano accompaniment continues with a key signature of one sharp (F#) and a 3/8 time signature. It features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

Cres.

son, Chris-te e - - - lei - - - son, e - lei-son, e - lei-son, Chris-te e - lei-son, Chris-te e - - lei-son,

Christe e - lei-son, e - - - lei-son, e - lei-son, e - lei-son, Chris-te e - - lei-son,

mf *p*

Cres.

Chris - - - te, Chris - - - te, Chris - - - te e - lei-son,

Chris-te e - lei-son, Chris-te e - lei-son, Chris - - - te e - lei-son,

f *p*

Cres.

MODERATO.

TENOR.

Ky - ri - e e - lei-son, e - lei-son, e - - lei - -

BASS. Tutti.

Ky - ri - e e - lei-son, e - lei-son, e - lei - - - son, e - lei-son, e - lei-son, e - lei - - - son, e - lei -

MODERATO.

f

Ky - ri - e e - lei - son, e - lei - son, e - lei - - - son, e - lei - son,
 Ky - ri - e e - lei - son, e - lei - son, e - lei - son, e - lei - son, e - lei - son, e - lei - son e - lei - son Ky - ri - e e -
 son, e - lei - son, e - lei - son, e - lei - - - son, e - lei - son, e - lei - son, e - lei - son, e - lei - son, e - lei - son,
 son, e - lei - son, e - lei - son, e - lei - son, e - lei - son. Ky - ri - e e -

e - lei - son, e - lei - son, e - lei - - - - - son, e - lei - son, e - lei - - - - - son, e - lei - - - son e - lei - -
 lei - son, e - lei - son, e - lei - - - son, e - lei - - - son, e - lei - - son, e - lei - - son, e - lei - -
 eleison, e - lei - son, e - lei - son, e - lei - - - son, e - lei - - - - - son, e - lei - -
 lei - son, e - lei - son, e - lei - son, e - lei - son, e - lei - - - son, e - lei - son, e - lei - son, e - lei - - son, e - lei - - son, e - lei -

son, e - lei - son, e - lei - - son, e - lei - son, e - lei - son, e - lei - son, e - lei - son, e - lei - son, e - lei - - son, e - lei - son, e -

son, e - lei - son, e - lei - - son, e - lei - son, e - lei - son, e - lei - son, e - lei - son, e - lei - son, e - lei - son, e - lei - son, e -

son, e - lei - son, e - lei - son, e - lei - son, e - lei - son, e - lei - son, e - lei - - son, e - lei - son, e -

son, e - lei - son, e - lei - - son, e - lei - son, e - lei - son, e - lei - son, e - lei - - son, e - lei - son, e -

p *f* 3

lei - - son, Ky - ri - e, Ky - ri - e e - lei - son, e - lei - son, Ky - ri - e e - lei - - son, e - lei - son.

lei - - son, Ky - ri - e, Ky - ri - e e - lei - son, e - lei - son, Ky - ri - e e - lei - - son, e - lei - son.

lei - - son, Ky - ri - e, Ky - ri - e e - lei - son, e - lei - son, Ky - ri - e... e - lei - son, e - lei - son.

lei - - son, Ky - ri - e, Ky - ri - e e - lei - son, e - lei - son, Ky - ri - e e - lei - - son, e - lei - son.

VIVACE.
SOLI. ALLEGRO MODERATO.

Et in ter ra pax ho-mi-ni-bus bo-næ vo-lun-ta-tis, **Tutti.** Laudamus te be-ne-di-ci-mus te, a-do-

SOLI. Et in ter-ra pax ho-mi-ni-bus bo-næ vo-lun-ta-tis, **Tutti.** Laudamus te be-ne-di-ci-mus te, a-do-

Tutti. Laudamus te be-ne-di-ci-mus te, a-do-

Tutti. Laudamus te be-ne-di-ci-mus te, a-do-ra-

SOLI. ALLEGRO MODERATO. *p*

ra-mus te, fi-ca-mus te, gra-ti-as a-gi-mus ti-bi propter magnam glo-ri-am tu-am,

ra-mus te glo-ri-fi-ca-mus te, gra-ti-as a-gi-mus ti-bi propter magnam glo-ri-am tu-am,

ra-mus te glo-ri-fi-ca-mus te, gra-ti-as a-gi-mus ti-bi propter magnam glo-ri-am tu-am,

ra-mus te glo-ri-fi-ca-mus te, gra-ti-as a-gi-mus ti-bi glo-ri-am tu-am,

Do - mi-ne De - us, rex cœ - les - tis De - us pa - ter om - ni - po - tens. Do - mine, fi - li u - ni - ge - ni - te, Je - su, Je - su

Do - mi-ne De - us, rex cœ - les - tis De - us pa - ter om - ni - po - tens. Do - mine, fi - li u - ni - ge - ni - te, Je - su

Do - mi-ne De - us, rex cœ - les - tis De - us pa - ter om - ni - po - tens. Do - mine, fi - li u - ni - ge - ni - te, Je - su, Je - su

Do - mi-ne De - us, rex cœ - les - tis De - us pa - ter om - ni - po - tens. Do - mine, fi - li u - ni - ge - ni - te, Je - su, Je - su

Chris - te, Do - mi-ne De - us Ag - nus De - i, Fi - li - us, Fi - li - us Pa - - tris, Fi - li - us, Fi - li - us Pa - tris.

Chris - te, Do - mi-ne De - us Ag - nus De - i, Fi - li - us, Fi - li - us Pa - - tris, Fi - li - us, Fi - li - us Pa - tris.

Chris - te, Do - mi-ne De - us Ag - nus De - i, Fi - li - us, Fi - li - us Pa - - tris, Fi - li - us, Fi - li - us Pa - tris.

Chris - te, Do - mi-ne De - us Ag - nus De - i, Fi - li - us, Fi - li - us Pa - - tris, Fi - li - us, Fi - li - us Pa - tris.

GLORIA. Continued

LENTO. BASSO SOLO.

Qui tol - lis, qui tol - lis pec - ca - ta mundi, mi - se - re - re no - bis,

qui tol - lis pec - ca - ta mun - di, qui tol - lis pec - ca - ta mun - di, sus - ci - pe de - pre - ca - ti o - nem nos - - - tram,

sus - ci - pe de - pre - ca - ti o - nem nos - - - tram, qui se - des ad dex - tram Pa - - - tris mi - se -

re - re no - - - bis, mi - se - re - re no - bis.

SOLO. VIVACE.

Quo - ni - am tu so - lus sanc-tus tu so - lus, so - lus Do - mi - nus, **Tutti.** tu so - lus, tu so - lus,

SOLO. Quo - ni - am tu so - lus sanc-tus tu so - lus, so - lus Do - mi - nus, **Tutti.** tu so - lus, tu so - lus,

Tutti. tu so - lus, tu so - lus,

Tutti. tu so - lus, tu so - lus, tu

VIVACE.

p *f*

tu so - lus, Je - - su, Je - su, Je - su Chris - te,

so - - lus, Je - - su, Je - su, Je - su Chris - te,

tu so - lus, Je - - su, Je - su, Je - su Chris - te,

so - lus Do - mi - nus, so - - lus, tu so - lus al - tis - si - mus, Je - - su, Je - su, Je - su Chris - te,

cum sanc-to Spi-ri-tu in glo-ri-a De-i, De-i Pa-tris, A-men, De-i Pa-tris, A-men.
 cum sanc-to Spi-ri-tu in glo-ri-a De-i, De-i, Pa-tris, A-men, De-i Pa-tris, A-men.
 cum sanc-to Spi-ri-tu in glo-ri-a De-i, A-men, A-men.
 cum sanc-to Spi-ri-tu in glo-ri-a De-i, A-men, A-men.

p *f* *p*

ALL'O ASSAI.

A-men, A-men, A-men, A-men, A-men, A-men, A-men, A-men.
 A-men, A-men, A-men, A-men, A-men, A-men, A-men, A-men.
 A-men, A-men, A-men, A-men, A-men, A-men, A-men, A-men.
 A-men, A-men, A-men, A-men, A-men, A-men, A-men, A-men.

f *f*

ALL'O ASSAI.

GLORIA. Concluded.

111

[illegible]

This musical score is for a piece titled "Amen". It is written for a vocal ensemble (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The vocal parts enter with the word "men," followed by "A - - men," and then "A - - men." The piano accompaniment provides a harmonic foundation, with the right hand playing chords and the left hand playing a steady eighth-note pattern. The score is divided into measures by vertical bar lines, and the lyrics are written below the vocal staves.

SPIRITUOSO.

Tutti.

Pa-trem om-ni-po-ten-tem fac-to-rem cœ-li et ter-ræ. Vi-si-bi-li-um

Pa-trem om-ni-po-ten-tem fac-to-rem cœ-li et ter-ræ. Vi-si-bi-li-um

Pa-trem om-ni-po-ten-tem fac-to-rem cœ-li et ter-ræ. Vi-si-bi-li-um

Pa-trem om-ni-po-ten-tem fac-to-rem cœ-li et ter-ræ. Vi-si-bi-li-um

PIANO

PIANO

om-ni-um et in vi-si-bi-li-um. et in unum Do-mi-num Je-sum Chris-tum

om-ni-um et in vi-si-bi-li-um. et in unum Do-mi-num Je-sum Chris-tum

om-ni-um et in vi-si-bi-li-um. et in unum Do-mi-num Je-sum Chris-tum

om-ni-um et in vi-si-bi-li-um. et in unum Do-mi-num Je-sum Chris-tum

PIANO

PIANO

Fi - li - um De - - i u - ni - ge - ni - tum. Et ex Pa - tre, pa - tre na - tum an - te om - ni - a

Fi - li - um De - - i u - ni - ge - ni - tum. Et ex Pa - tre, pa - tre na - tum an - te om - ni - a

Fi - li - um De - - i u - ni - ge - ni - tum. Et ex Pa - tre, pa - tre na - tum an - te om - ni - a

Fi - li - um De - - i u - ni - ge - ni - tum. Et ex Pa - tre, pa - tre na - tum an - te om - ni - a

sæ - cu - la, De - um de De - o, lu - men de lu - mi - ne. De - um ve - rum de De - o ve - ro, Genitum non

sæ - cu - la, lu - men de lu - mi - ne. De - um ve - rum de De - o ve - ro, Genitum non

sæ - cu - la, De - um ve - rum de De - o ve - ro, Genitum non

sæ - cu - la, De - um ve - rum de De - o ve - ro, Genitum non

fac - tum con - sub - stan - ti - a - lem, Pa - - - tri per quem om - ni - a fac - - ta sunt qui prop - ter nos, nos

fac - tum con - sub - stan - ti - a - lem, Pa - - - tri per quem om - ni - a fac - - ta sunt qui prop - ter nos, nos

fac - tum con - sub - stan - ti - a - lem, Pa - - - tri per quem om - ni - a fac - - ta sunt qui prop - ter nos, nos

fac - tum con - sub - stan - ti - a - lem, Pa - - - tri per quem om - ni - a fac - - ta sunt qui propter

f *p*

ho - - mi - nes et prop - - ter nos - tram sa - lu - tem de - scen - - - dit de cœ - lis.

ho - - mi - nes et prop - - ter nos - tram sa - lu - tem de - scen - - - dit de cœ - lis.

ho - - mi - nes et prop - - ter nos - tram sa - lu - tem de - scen - - - dit de cœ - lis.

nos homines et prop - - ter nos - tram sa - lu - tem de - scen - - - dit de cœ - lis.

mf *Cres.* *f*

LARGO.

SOLO SOPRANO OR TENOR.

mf Et in - car - na - tus na - - tus est, de Spi - ri - tu Sancto,

de Spi-ri-tu Sancto, na - - tus, na - tus ex Ma - ri - a Vir - gi - ne et ho - mo fac - tus, et ho - mo fac - tus, et ho - mo, ho - mo,

fac - tus est Cru - ci - fix - us e - ti - am, e - ti - am pro no - bis sub Pon - ti - o Pi - la - to pas - sus, pas - sus,

pas - sus et se - pul - tus, pas - - sus et se - pul - tus est.

pp *mf* *pp* *tr* *pp* *p* *Cres.* *f* *p* *Cres.* *f* *p*

ALLEGRO.

Tutti.
Se - cun - dum scrip - tu - ras, se - det ad dex - tram Pa - tris,

Tutti.
Se - cun - dum scrip - tu - ras, se - det ad dex - tram Pa - tris,

Tutti.
Et re - su - rex - it ter - ti - a di - e, et... as - cen - dit in coe - lum, et

ALLEGRO.

Tutti.
ju - di - ca - re vi - vos et mor - tu - os, et mor - tu -
et mor - tu - os, et mor - tu -
et mor - tu - os, et mor - tu -
i - te - rum ven - tu - rus est cum glo - ri - a, et mor - tu -

os, non e - rit, non e - rit, non e - rit, e - rit fi - - - - nis.

os, non e - rit, non e - rit, non e - rit, e - rit fi - - - - nis.

os, non e - rit, non e - rit, non e - rit fi - - - - nis.

os, cu - jus reg- ni non non non e - rit e - rit fi - - - - nis.

The piano accompaniment consists of two staves (treble and bass clef) with a key signature of two sharps (F# and C#). It features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. A dynamic marking of *f* (forte) is present in the bass staff.

SOLI.

Et in Spi - ri - tum

Et in Spi - ri - tum

The vocal staves show the beginning of the 'Et in Spiritum' section. The first two staves have lyrics, while the third and fourth are empty. The piano accompaniment continues with a key signature of two sharps and includes a dynamic marking of *p* (piano) in the bass staff.

Sanctum Do - mi - num, Et vi - vi - fi - can - tem SOLO. qui cum

Sanctum Do - mi - num, Et vi - vi - fi - can - tem SOLO. qui ex Patre fi - li - o - - que pro - ce - dit

Pa - tre et fi - li - o si - mul a - do - ra - tur et con - glo - ri - fi - ca - tur per Pro - phe - tas per Pro -

si - mul a - do - ra - tur et con - glo - ri - fi - ca - tur

et con - glo - ri - fi - ca - tur SOLO. qui lo - - cu - tus lo - cutus est per Pro - phe - tas

phe-tas et u - nam Sanc - tam Ca - thol-i-cam et a-pos - to-li - cam ec-cle-si - am
 et u - nam Sanc - tam Ca - thol-i-cam et a-pos - to-li - cam ec-cle-si - am
 per Pro-phe - tas
 Con - fi - te-or u - num u - num bap - tis - ma
 Con - fi - te-or u - num u - num bap - tis - ma
 Con - fi - te-or u - num u - num bap - tis - ma
 Con - fi - te-or u - num u - num bap - tis - ma

Tutti.

f

in re - mis - si - onem pec-ca - to - rum et ex - pec - to, et ex - pec - to re-sur-recti - o - nem
 in re - mis - si - onem pec-ca - to - rum et ex - pec - to re-sur-recti - o - nem
 in re - mis - si - onem pec-ca - to - rum re-sur-recti - o - nem
 in re - mis - si - onem pec-ca - to - rum re-sur-recti - o - nem

p *mf* *f*

mor - tu - o - - - - rum, A - - - men, A - - - - -

mor - tu - o - - - - rum, A - - - - men, A - - - - men, A - - - -

mor - tu - o - - - - rum, A - - - - men, A - - - - men, A - - - -

mor - tu - o - - - - rum, et vi - tam ven - tu - ri sæ - cu - li A - men, A - - - - men, A - - - -

This musical score is for a piece titled "Amen". It is written for five vocal parts (Soprano, Alto, Tenor 1, Tenor 2, and Bass) and piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into two systems. The first system contains the vocal entries and the beginning of the piano accompaniment. The second system continues the vocal parts and the piano accompaniment. The vocal parts are written in treble and bass staves, while the piano accompaniment is written in grand staff (treble and bass staves). The lyrics "men, A - - - - - men, A - - - - - men, A - men, A - men, A - men." are written below the vocal staves. The piano accompaniment features a melodic line in the right hand and a harmonic line in the left hand, with various musical notations such as notes, rests, and accidentals.

SANCTUS.

SWING.

121

VIVACE MAESTOSO.

Sanctus, sanc-tus, sanc - tus, Sane-tus, sanc-tus, sanc - tus Do-mi-nus

Sanctus, sanc-tus, sanc - tus, Sane-tus, sanc-tus, sanc - tus Do-mi-nus

Sanctus, sanc-tus, sanc - tus, Sane-tus, sanc-tus sanc - tus Do-mi-nus

Sane-tus sanc-tus, sanc - tus, Sane-tus, sanc-tus, sanc - tus, Do-mi-nus

VIVACE MAESTOSO.

Do - - - minus De - us, De-us Sa - ba-oth, De-us Sa - ba-oth,

Do - - - minus De - us, De-us Sa - ba-oth, De-us Sa - ba-oth,

Do - - - minus De - us, De - us Sa - ba-oth, De-us Sa - ba-oth,

De - us Dominus, De - us, De - us Sa - ba-oth, De-us Sa - ba-oth,

Ple - ni sunt cœ - li, cœ - li et ter - ra glo - ri - a, glo - ri - a, glo - ri - a tu - a, Ho - san - na

Ple - ni sunt cœ - li et ter - ra glo - ri - a, glo - ri - a, glo - ri - a tu - a, Ho - san - na

Ple - ni sunt cœ - li et ter - ra glo - ri - a, glo - ri - a, glo - ri - a tu - a, Ho - san - na

Ple - ni sunt cœ - li, cœ - li et ter - ra glo - ri - a, glo - ri - a, glo - ri - a tu - a, Ho - san - na

in ex - cel - sis, in ex - cel - sis, in ex - cel - sis, in ex - cel - sis, in ex - cel - sis, in ex - cel - sis,

in ex - cel - sis, in ex - cel - sis, in ex - cel - sis, in ex - cel - sis, in ex - cel - sis, in ex - cel - sis,

in ex - cel - sis, Ho - san - na, in ex - cel - sis, in ex - cel - sis, in ex - cel - sis, in ex - cel - sis,

in ex - cel - sis, Ho - san - na, in ex - cel - sis, in ex - cel - sis, in ex - cel - sis, in ex - cel - sis,

BENEDICTUS.

BY SWING.

123

ALLEGRETTO MODERATO.

SOPRANO SOLO.

in no-mine Do-mi - ni qui ve - nit in no-mi-ne Do-mi -

ALTO SOLO.

in no-mi-ne Do-mi -

BASS SOLO.

Be - ne - dictus qui ve-nit Be - ne - dictus qui ve-nit in no-mi-ne Do-mi - ni qui ve - - -

ALLEGRETTO MODERATO.

p

ni, in no-mi-ne Domi - ni in no-mi-ne no - mi-ne Do-mi - ni in no - mi-ne Do-mi - ne in

ni in no-mi-ne Domi - ni qui ve - nit qui ve-nit in

nit qui ve - - - nit qui ve - nit qui ve-nit in

no - - - mi-ne, in no - - - mi-ne, in no - - - mi-ne Domi-ni,

no - - - mi-ne, in no - - - mi-ne, in no - - - mi-ne Domi-ni,

no - - - mi-ne, in no - - - mi-ne, in no - - - mi-ne Domi-ni,

f *p*

qui ve-nit, qui ve-nit, qui ve - nit in no-mi - ne qui ve -

qui ve-nit, qui ve-nit, qui ve - nit in no-mi - ne qui ve -

Be - ne - dic - tus qui ve-nit in no-mi-ne Do-mi - ni, in no-mi-ne Do - mi -

f

nit, in no-mi-ne, in no-mi-ne Do - - - - - mi - ni, in no - - - - - mi-ne, in no - - - - - mi-ne qui ve-nit, in

nit, in no-mi-ne, in no - - - - - mi - ne, in no - - - - - mi-ne, in no - - - - - mi-ne qui ve-nit, in

ni, in no-mi-ne, Do - mi - ni in no - - - - - mi - ne, in no - - - - - mi-ne, in no - - - - - mi-ne qui ve-nit, in

The first system of the musical score consists of three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The vocal parts enter with the lyrics 'nit, in no-mi-ne, in no-mi-ne Do - - - - - mi - ni, in no - - - - - mi-ne, in no - - - - - mi-ne qui ve-nit, in'. The piano accompaniment provides a harmonic foundation with chords and moving lines in both hands.

no - - - - - mi-ne Do-mi - ni.

no - - - - - mi-ne Do-mi - ni

no - - - - - mi-ne Do-mi - ni.

The second system continues the vocal and piano parts. The vocal staves conclude their phrases with 'no - - - - - mi-ne Do-mi - ni.' and 'no - - - - - mi-ne Do-mi - ni'. The piano accompaniment features a dynamic shift from *f* (forte) to *p* (piano) and includes a final melodic flourish in the right hand.

LARGHETTO.

SOPRANO SOLO.

p Ag - - - - -

LARGHETTO.

p *pp*

nus De-i qui tol - lis pec - ca - ta, pec - ca - ta mundi, mi - se - re - re no - bis, mi - se - re - re no - bis,

BASSO SOLO.

Qui tol - lis pec - ca - ta, pec - ca - - ta, pec - ca - ta mundi, mi - se - re - re, mi - se - re - re no - bis,

mi - se - re - re, mi - se - re - - - - re no - - - bis, Ag - - nus De-i qui tol - lis pec - ca - ta, pec - -

mi - se - re - re, mi - se - re - re, mi - se - re - re no - - - bis, Ag - nus De - i,

ca - ta mun - di mi-se-re - re, mi-se-re - re, mi-se-re - re no-bis, Ag - nus Dei qui tol - lis pec-ca - ta, pec-ca - ta mun-di qui tol - lis pec - ca - ta, pec-ca - ta mun-di, qui tol - lis pec - ca - ta mun - di. pec - ca - ta mun - di, qui tol - lis pec - ca - ta mun - di. qui tol - lis pec - ca - ta mun - di. qui tol - lis pec - ca - ta mun - di.

DONA NOBIS.

ALLEGRO ASSAI.

Tutti. **TRING.**

Do - na no - bis pa - - - - - cem, do - na no - bis, no - bis

Do - na no - bis pa - - - - - cem, do - na no - bis no - bis,

Do - na no - bis pa - - - - - cem, do - na no - bis, no - bis pa - cem,

Do - na no - bis pa - - - - - cem, do - na no - bis, no - bis pa - cem,

ALLEGRO ASSAI.

pa - - - - - cem, pa - cem, do - na no - bis pa - cem

pa - - - - - cem, pa - cem, no - bis pa - cem

do - na no - bis pa - - - - - cem, no - bis pa - cem

do - na no - bis pa - - - - - cem, do - na no - bis pa - cem

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This musical score is for the piece 'DONA NOBIS. Concluded.' and is page 129. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment consisting of a grand staff (treble and bass clef). The key signature is one sharp (F#), and the time signature is 4/4. The lyrics are 'pa - cem, pa - cem, pa - cem, do - na no - bis pa - - cem,' repeated across the staves. The piano accompaniment provides harmonic support with chords and moving lines in both hands. The score concludes with a final measure on each staff.

pa - cem, pa - cem, pa - cem, do - na no - bis pa - - cem,
pa - cem, pa - cem, pa - cem, no - bis pa - - cem,
pa - cem, pa - cem, pa - cem, do - na no - bis
pa - cem, pa - cem, pa - cem, do - na no - bis pa - -
pa - - - - - cem, pa - - - - - cem.
pa - - - - - cem, pa - - - - - cem.
pa - - - - - cem, pa - - - - - cem.
pa - - - - - cem, pa - - - - - cem.

VENI SANCTE SPIRITUS.

By J. G. SCHIÖT.

mf UN POCO LENTO.

Ve - ni, ve - - - ni Sanc - - - te Spi - ri - tus, ve - ni, ve - ni sanc - - - te Spi - ri -

mf Ve - ni, ve - ni Sanc - - - te Spi - ri - tus, ve - ni, ve - ni sanc - - - te Spi - ri -

mf Ve - ni, ve - - - - ni sanc - te Spi - ri - tus, ve - ni, ve - ni sanc - - - te Spi - ri -

mf Ve - ni, ve - - - ni sanc - - - te Spi - ri - tus, ve - ni, ve - ni sanc - - - te Spi - ri -

UN POCO LENTO.

mf tus, re - - ple tu - o - - - rum cor - da fi - de - li - um, et

Sf tus, re - - ple tu - o - - - rum cor - - - da fi - de - li - um,

Sf tus, re - ple tu - o - - - rum cor - - - da fi - de - li - um,

Sf tus, re - - ple tu - o - - rum, tu - o - - - rum cor - - - da fi - de - li - um.

p

8vi.

First system of the musical score. It consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: tu - i a - mo - ris in e - is ig - nem ac - cen - de, ac - cen - de in e - is. The music features various dynamics including *p* (piano), *f* (forte), and *sf* (sforzando).

tu - i a - mo - ris in e - is ig - nem ac - cen - de, ac - cen - de in e - is
 et tu - i a - mo - ris in e - is ig - nem ac - cen - de, ac - cen - de in e - is
 et tu - i a - mo - ris in e - is ig - nem ac - cen - de, ac - cen - de in e - is
 et tu - i a - mo - ris in e - is ig - nem ac - cen - de, ac - cen - de in e - is

Second system of the musical score. It continues the vocal and piano parts. The lyrics are: ig - nem ac - cen - de, in e - is ig - nem ac - cen - de, ac - cen - de, ve - ni. The music includes dynamics such as *sf* (sforzando), *f* (forte), and *p* (piano).

ig - nem ac - cen - de, in e - is ig - nem ac - cen - de, ac - cen - de, ve - ni
 ig - nem ac - cen - de, in e - is ig - nem, ig - nem ac - cen - de, ac - cen - de, ve - ni
 ig - nem ac - cen - de, in e - is ig - nem ac - cen - de, ac - cen - de, ve - ni
 ig - nem ac - cen - de, in e - is ig - nem ac - cen - de, ac - cen - de, ve - ni

First system of the musical score. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "ve - - - ni, ve - ni, ve - - - ni sanc - - - te Spi - ri - tus,". The piano part includes a "Ped." (pedal) marking and a "Choir." marking. The system concludes with a double bar line.

Second system of the musical score. It continues the vocal and piano parts. The lyrics are: "ve - ni, ve - - - ni sanc - te Spi - ri - tus, sanc - te, sanc - te Spi - ri - tus." The piano part includes a "p" (piano) marking and an "8 vi." marking. The system concludes with a double bar line.

VENI SANCTE SPIRITUS.

D. MUMFORD.

133

ANDANTE CON MOTO.

Ve - ni sanc - te spi - ri - tus, ve - ni sanc - te spi - ri - tus Re-ple tu - o - rum, Re-ple tu - o - rum, Re-ple tu

Ve - ni sanc - te spi - ri - tus, ve - ni sanc - te spi - ri - tus Re-ple tu - o - rum, Re-ple tu - o - rum, Re-ple tu

Ve - ni sanc - te spi - ri - tus, ve - ni sanc - te spi - ri - tus Re-ple tu - o - rum, Re-ple tu - o - rum, Reple tu

Ve - ni sanc - te spi - ri - tus, ve - ni sanc - te spi - ri - tus Re-ple tu - o - rum, Re-ple tu - o - rum,

ANDANTE CON MOTO.

The first system of the musical score for 'VENI SANCTE SPIRITUS'. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The tempo is marked 'ANDANTE CON MOTO'. The lyrics are: 'Ve - ni sanc - te spi - ri - tus, ve - ni sanc - te spi - ri - tus Re-ple tu - o - rum, Re-ple tu - o - rum, Re-ple tu'. The piano part includes a 'p' (piano) dynamic marking.

o-rum cor - da fi-de-li-um et tu - i a - mo - ris in e - is ig - nem, in e - is ig - nem ac - cen - - - - de, accen - de,

o-rum cor - da fi-de-li-um et tu - i a - mo - ris in e - is ig - nem, in e - is ig - nem ac - cen - - - - de, accen - de,

o-rum cor - da fi-de-li-um et tu - i a - mo - ris in e - is ig - nem, in e - is ig - nem ac - cen - - - - de, accen - de,

cor - da fi-de-li-um et tu - i a - mo - ris in e - is ig - nem, in e - is ig - nem ac - cen - - - - de, accen - de,

The second system of the musical score. It continues the vocal and piano parts. The lyrics are: 'o-rum cor - da fi-de-li-um et tu - i a - mo - ris in e - is ig - nem, in e - is ig - nem ac - cen - - - - de, accen - de,'. The piano part continues with chords and arpeggios.

VENI SANCTE SPIRITUS. Concluded.

ve - ni sanc - te spi - ri - tus! ve - ni, sanc - te spi - ri - tus! Ve - ni sanc - te spi - ri - tus! ve - ni sanc - te spi - ri - tus! ve - ni

ve - ni sanc - te spi - ri - tus! ve - ni, sanc - te spi - ri - tus! sanc - te spi - ri - tus! sanc - te spi - ri - tus! ve - ni

ve - ni sanc - te spi - ri - tus! ve - ni, sanc - te spi - ri - tus! Ve - ni sanc - te spi - ri - tus! Ve - ni sanc - te spi - ri - tus! ve - ni

ve - ni sanc - te spi - ri - tus! ve - ni, sanc - te spi - ri - tus! sanc - te spi - ri - tus! sanc - te spi - ri - tus! ve - ni

sanc - te spi - ri - tus! Re - ple tu - o - rum cor - da fi - de - - - li - um, Ve - ni sanc - te spi - ri - tus, sanc - te spi - ri - tus! ve - ni, ve - ni.

sanc - te spi - ri - tus! Re - ple tu - o - rum cor - da fi - de - - - li - um, Ve - ni sanc - te spi - ri - tus, sanc - te spi - ri - tus! ve - ni, ve - ni.

sanc - te spi - ri - tus! Re - ple tu - o - rum cor - da fi - de - - - li - um, Ve - ni sanc - te spi - ri - tus, sanc - te spi - ri - tus! ve - ni, ve - ni.

sanc - te spi - ri - tus! Re - ple tu - o - rum cor - da fi - de - - - li - um, Ve - ni sanc - te spi - ri - tus, Ve - ni sanc - te spi - ri - tus! ve - ni, ve - ni.

VENI CREATOR.

By HIMMEL.

135

ANDANTE SUPPLICHEVOLE.

Piano introduction in B-flat major, 4/4 time. The music is marked 'ANDANTE SUPPLICHEVOLE'. It begins with a piano (p) dynamic and features a melodic line in the right hand and a supporting bass line in the left hand. A mezzo-forte (mf) dynamic is indicated in the middle of the piece. The introduction concludes with a 'svl.' (sforzando) marking.

BASSO SOLO.

Basso Solo vocal entry. The melody is in B-flat major, 4/4 time. The lyrics are: 'Ve - ni Cre - a - - tor Spi - - - - ri - tus, men - tes tu - o - - - - rum vi - - - - si - ta Im -'. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

Vocal and piano accompaniment for the phrase 'Imple superna gratia'. The lyrics are: 'ple su - per - - na gra ti - a Im - ple su - per - - na gra - - - ti - a, Quæ tu cre - -'. The music includes crescendos (Cres.) and decrescendos (Dim.) in both the vocal line and the piano accompaniment. The piano part features a piano (p) dynamic marking.

Vocal and piano accompaniment for the phrase 'as-ti peccato-ra' and the final 'Veni Creator Spiritus'. The lyrics are: 'as - ti pec - to - ra. Ve - ni Cre - a - tor Spi - ri - tus, Ve - ni Cre - a - tor Spi - ri - tus, Ve - - - - ni.' The music includes crescendos (Cres.) in both the vocal line and the piano accompaniment.

CHORUS.

Ve - - - ni Cre - a - - - tor Spi - - - - ri - tus, Men - - - tes tu - - o - - - - rum

Ve - - - ni Cre - a - - - tor Spi - - - - ri - tus, Men - - - tes tu - - o - - - - rum

Ve - - - ni Cre - a - - - tor Spi - - - - ri - tus, Men - tes. . . tu - - - o - - - - rum

Ve - - - ni Cre - a - - - tor Spi - - - - ri - tus, Men - - - tes tu - o - - - - rum

The musical score for the chorus is written for four voices (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature has one flat (B-flat), and the time signature is common time (C). The lyrics are: "Ve - - - ni Cre - a - - - tor Spi - - - - ri - tus, Men - - - tes tu - - o - - - - rum". The piano part features a steady accompaniment with chords and moving lines in both hands.

vi - - - - si - ta Im - ple su - per - - - - na gra - - ti - a, Im - ple su -

vi - - - - si - ta Im - ple su - per - - - - na gra - - ti - a, Im - ple su -

vi - - - - si - ta. Im - ple su - per - - - - na gra - - ti - a, Im - ple

vi - - - - si - ta Im - ple su - per - - - - na gra - - ti - a, Im - ple su -

The musical score continues with the same four voices and piano accompaniment. The lyrics are: "vi - - - - si - ta Im - ple su - per - - - - na gra - - ti - a, Im - ple su -". The piano part continues with a similar accompaniment style, featuring chords and moving lines.

The musical score is arranged in two systems. Each system contains four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment consisting of a grand staff (treble and bass clef). The lyrics are written below the vocal staves.

First System Lyrics:

- Soprano: - per - - na gra - - - ti - a, Quæ tu cre - as - - ti pec - - to - - ra. Ve -
- Alto: - per - - na gra - - - ti - a, Quæ tu cre - as - - ti pec - - to - - ra. Ve -
- Tenor: su - per - na gra - - - ti - a, Quæ tu cre - as - - ti pec - - to - - ra. Ve -
- Bass: - per - - na gra - - - ti - a, pec - - to - - ra. Ve -

Second System Lyrics:

- Soprano: - ni Cre - a - tor Spi - ri - tus, Ve - ni Cre - a - tor Spi - ri - - tus, A - - - - men.
- Alto: - ni Cre - a - tor Spi - ri - tus, Ve - ni Cre - a - tor Spi - ri - - tus, A - - - - men.
- Tenor: - ni Cre - a - tor Spi - ri - tus, Ve - ni Cre - a - tor Spi - ri - - tus, A - - - - men.
- Bass: - ni Ve - ni Cre - a - tor Spi - ri - - tus, A - - - - men.

SOPRANO. MODERATO.

ALTO.

TENOR.

BASS.

Ve - ni Cre - a - tor Spi - ri - tus, Men - tes tu - o - rum vi - si - ta, Im - ple su - per - na gra - ti - a,

Ve - ni Cre - a - tor Spi - ri - tus, Men - tes tu - o - rum vi - si - ta, Im - ple su - per - na

Ve - ni Cre - a - tor Spi - ri - tus, Men - tes tu - o - rum vi - si - ta, Im - ple su - per - na

MODERATO.

im - ple su - per - na gra - ti - a, Quæ tu cre - as - ti pec - - - to - ra.....

gra - ti - a..... im - ple su - per - na gra - ti - a,..... Quæ tu cre - as - ti pec - - - to - ra.....

gra - ti - a. im - ple su - per - na gra - ti - a,..... Quæ tu cre - as - ti pec - - - to - ra.....

Cresc.

Cresc.

Cresc.

Cresc.

2 Qui dicaris Paraclitus,
Altissimi donum Dei,
Fons vivus, ignis, caritas,
Fons vivus, ignis, caritas,
Et spiritalis unctio.

3 Tu septiformis munere,
Digitus Paternæ dexteræ,
Tu rite promissum Patris,
Tu rite promissum Patris,
Sermone ditans guttura :

4 Accende lumen sensibus,
Infund' amorem cordibus,
Infirma nostri corporis,
Infirma nostri corporis
Virtute firmans perpeti.

5 Hostem repellas longius
Pacemque dones protinus :
Ductore sic te prævio,
Ductore sic te prævio,
Vitemus omne noxium.

6 Per te sciamus da Patrem,
Noscamus atque Filium ;
Te utriusque Spiritum,
Te utriusque Spiritum
Credamus omni tempore.

7 Deo Patri sit gloria,
Et Filio qu' a mortuis
Surrexit, ac Paraclito,
Surrexit, ac Paraclito
In seculorum secula. Amen.

VENI CREATOR.

139

FOR TWO SOPRANOS AND ALTO, OR SOPRANO, TENOR AND BASS.

ALLEGRETTO.

Ve - ni, ve - ni Cre - a - tor, Cre - a - tor, Cre - a - tor, Cre - a - tor Spi - ri - tus, Cre - a - tor, Cre - a - tor

Ve - ni, ve - ni Cre - a - tor, Cre - a - tor, Cre - a - tor, Cre - a - tor Spi - ri - tus, Cre - a - tor, Cre - a - tor

Ve - ni, ve - ni Cre - a - tor, Cre - a - tor, Cre - a - tor, Spi - ri - tus, Ve - ni Cre - a - tor Spi - ri -

ALLEGRETTO.

p *f*

Spi - ri - tus men - tes tu - o - rum vi - si - ta im - ple su -

Spi - ri - tus men - tes tu - o - rum, tu - o - rum vi - si - ta im - ple su -

- tus men - tes tu - o - rum, tu - o - rum vi - si - ta im - ple su -

p

per - - na gra - - - ti - a, im - ple su - per - na gra - - ti - a, Quæ tu cre - as - - ti quæ tu cre -

per - - na gra - ti - a, im - ple su - per - na gra - ti - a, quæ tu cre - as - - - - ti, quæ tu cre -

per - - na gra - - - ti - a, im - ple su - per - na gra - - - ti - a, quæ tu cre - as - - -

Cresc. Cresc. Cresc. Cresc.

as - - ti quæ tu cre - - as - - - ti, pec - - - - to - ra ve - ni, ve - ni Cre - a - tor, Cre -

as - ti, quæ tu cre - as - - - - - ti, pec - - - - to - ra ve - ni, ve - ni Cre - a - tor, Cre -

ti, quæ tu cre - as - - ti, quæ tu cre - as - - - ti, pec - - - - to - ra ve - ni, ve - ni Cre - a - tor, Cre -

ff *p* *f*

a - tor, Cre - a - tor, Cre - a - - tor spi - ri - tus, Cre - a - tor, Cre - a - tor spi - ri - tus, ve - - ni, ve - - ni.

a - tor, Cre - a - tor, Cre - a - - tor spi - ri - tus, Cre - a - tor, Cre - a - tor spi - ri - tus, ve - - ni, ve - - ni.

a - tor, Cre - a - tor spi - - ri - tus, ve - ni Cre - a - tor spi - - ri - tus, ve - - ni, ve - - ni.

O SALUTARIS. ALTO AD LIBITUM.

By DOUANEAU

ANDANTE.

O sa - lu - ta - ris hos - - - ti - a, O sa - lu - ta - ris hos - - - ti - a, Quæ cœ - li pan - - dis

O sa - lu - ta - ris hos - - - ti - a, O sa - lu - ta - ris hos - - - ti - a, Quæ cœ - li pan - - dis

O sa - lu - ta - ris hos - - - ti - a, Quæ cœ - li pan - - dis

ANDANTE.

Quæ cœ - li pan - dis os - - ti - um, cœ - li pan - dis os - ti - um *mf* bel - la pre - munt,

os - - - ti - um, cœ - li pan - dis os - ti - um *mf* bel - la pre -

os - - - ti - um, Quæ cœ - li pan - dis os - - ti - um cœ - li pan - dis os - ti - um , *mf* bel - la pre - munt,

Quæ cœ - li pan - dis os - - ti - um cœ - li pan - dis os - ti - um *mf* bel - la pre -

The first system of the musical score consists of five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) and the bottom staff is the piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The lyrics are: "Quæ cœ - li pan - dis os - - ti - um, cœ - li pan - dis os - ti - um *mf* bel - la pre - munt, os - - - ti - um, cœ - li pan - dis os - ti - um *mf* bel - la pre - os - - - ti - um, Quæ cœ - li pan - dis os - - ti - um cœ - li pan - dis os - ti - um , *mf* bel - la pre - munt, Quæ cœ - li pan - dis os - - ti - um cœ - li pan - dis os - ti - um *mf* bel - la pre -".

pre - munt hos - ti - li - a Da ro - bur, Da ro - bur fer aux - i - li - um, fer aux - i - li - - um.

munt, pre-munt hos - ti - li - a, Da ro - bur, Da ro - bur fer aux - i - li - um, aux - i - li - - um.

pre - munt hos - ti - li - a, Da ro - bur, Da ro - bur fer aux - i - li - um, fer aux - i - li - - um.

munt, pre-munt hos - ti - li - a, Da ro - - - bur fer aux - i - li - um, fer aux - i - li - - um.

The second system of the musical score consists of five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) and the bottom staff is the piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The lyrics are: "pre - munt hos - ti - li - a Da ro - bur, Da ro - bur fer aux - i - li - um, fer aux - i - li - - um. munt, pre-munt hos - ti - li - a, Da ro - bur, Da ro - bur fer aux - i - li - um, aux - i - li - - um. pre - munt hos - ti - li - a, Da ro - bur, Da ro - bur fer aux - i - li - um, fer aux - i - li - - um. munt, pre-munt hos - ti - li - a, Da ro - - - bur fer aux - i - li - um, fer aux - i - li - - um."

HAEC DIES. SOPRANO SOLO.

By KAPP.

143

ARRANGED AS AN O SALUTARIS, BY A. WEENER.

ADAGIOSO.

O sa - lu - ta - ris Hos - - - ti - - a quæ cœ - li pan - dis cœ - li pan - dis os - - ti -

Haec..... di - es quam fe - - - cit do - minus ex - - - ul - te - mus et læ - te - mur in - e -

um quæ..... cœ - li pan - dis, pan - dis os - ti -

a, Haec.... di - es quam..... fe - cit Do - mi -

um, Bel-la pre-munt hos-ti-li-a Bel-la pre-munt hos-ti-li-a, Da - - - - -

nus, con-fi-te-mi-ni Do-mi-no, con-fi-te-mi-ni Do-mi-no quo - - - - -

- ro - - - bur, fer - aux - - i - li - um Da..... ro - bur fer aux - i - - - - li -

- ni - am quo - - - - - ni - am quo - - - - - ni - am bo - nus bo -

um, nus, U - - ni - tri - no que Do - - - - - mi - - no Sit sem - pi - ter - na sit sempi -

quo - - - - - ni - am quo - - - - - ni am in sæ - - - - - cu-lum

Una corda *fmo.*

ter - na glo - ri - a..... qui vi - tam si - ne ter - mi - no No - bis do - net in pa - - tri - - a.

sae - - - cu - lum..... mi - se - ri - cordi - a e - - - jus.

O Sa - lu - ta - ris Hos - - - ti - a que coe - li pan - dis coe - li

Haec..... di - es quam fe - cit Do - minus ex - ul - te - mus et lae - -

pan - dis os - ti - um pan - - - dis os - - ti um A - - -

te - mur in e - - - a Al - - - le - - lu - ja Al - - -

men, A - - - men, A - - - men, A - - - men.

le - - - lu - ja Al - - - le - - lu - ja.

D. C. al Fine.

The musical score is written for voice and piano. It features a vocal line with lyrics in Latin and a piano accompaniment. The score is divided into several systems, each with a vocal staff and a piano staff. The piano part includes chords and melodic lines. The lyrics are: 'ter - na glo - ri - a..... qui vi - tam si - ne ter - mi - no No - bis do - net in pa - - tri - - a. sae - - - cu - lum..... mi - se - ri - cordi - a e - - - jus. O Sa - lu - ta - ris Hos - - - ti - a que coe - li pan - dis coe - li Haec..... di - es quam fe - cit Do - minus ex - ul - te - mus et lae - - pan - dis os - ti - um pan - - - dis os - - ti um A - - - te - mur in e - - - a Al - - - le - - lu - ja Al - - - men, A - - - men, A - - - men, A - - - men. le - - - lu - ja Al - - - le - - lu - ja. D. C. al Fine.'

SOPRANO. LARGHETTO. *p* *Crescendo.*

O sa - lu - ta - ris, O sa - lu - ta - ris Hos - ti - a, Quæ cœ - li pan - dis quæ cœ - li pan - dis

TENOR. *p*

O sa - lu - ta - ris, O sa - lu - ta - ris Hos - ti - a, Quæ cœ - li pan - dis quæ cœ - li pan - dis quæ cœ - li pan - dis

BASS. *p* *Cresce.*

O sa - lu - ta - ris, O sa - lu - ta - ris Hos - ti - a, Quæ cœ - li pan - dis

LARGHETTO. *p*

f

os - - ti - um Bel - la pre-munt hos - ti - li - a, Bel - la premunt hos - ti - li - a, Da ro-bur, Da ro-bur, Da ro-bur fer aux-i - li - um,

f *p*

os - - ti - um Bel - la pre-munt hos - ti - li - a, Bel - la premunt hos - ti - li - a, Da ro-bur, Da ro-bur fer aux-i - li - um,

f *p*

os - - ti - um Bel - la pre-munt hos - ti - li - a, Bel - la premunt hos - ti - li - a, Da ro-bur fer aux-i - li - um,

f *p*

First system of the musical score. It features four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The key signature is one sharp (F#). The tempo/mood is marked *mf* (mezzo-forte). The lyrics are: "U - ni - tri - no - que Do - - mi - no, Sit sempi-ter-na glo-ri - a, sit sempiter-na glo-ri - a,". The piano part has a rhythmic accompaniment of eighth notes.

Second system of the musical score. It continues with the same four staves. The lyrics are: "Qui vi - tam si - ne ter - mi - no no - bis, do - net no - bis, do - net in pa - tri - a, A - - - - men." and "Qui vi - tam si - ne ter - mi - no no - bis, do - net no - bis, do - net in pa - tri - a, A - - men, A - - men. A - - - - men." The piano part includes dynamic markings: *p* (piano), *Dolce.* (softly), *Cresc.* (crescendo), and *f* (forte). The system concludes with a *Ritard.* (ritardando) marking.

ADAGIO.

A - ve, a - ve ve - rum cor - pus na - - tum de Ma - ri - a Vir - gi - ne ve - re

A - ve, a - ve ve - rum cor - pus na - - tum de Ma - ri - a Vir - gi - ne ve - re

A - ve, a - ve ve - rum cor - pus na - - tum de Ma - ri - a Vir - gi - ne ve - re

A - ve, a - ve ve - rum cor - pus na - - tum de Ma - ri - a Vir - gi - ne ve - re

ADAGIO.

pas - sum im - - mo - la - tum in cru - - - ce pro ho - - mi - ne.

pas - sum im - - mo - la - tum in cru - ce pro ho - - mi - ne.

pas - sum im - - mo - la - tum in cru - ce pro ho - - mi - ne.

pas - sum im - mo - la - tum in cru - ce pro ho - - mi - ne.

Crescendo. *Cresc.*

Cu - - jus la - tus per - fo - ra - tum un - - da flux - it et san - gui - ne es - to no - bis prae - gus - ta - tum in

Cresc. *Cresc.*

Cu - - jus la - tus per - fo - ra - tum un - - da flux - it et san - gui - ne es - to no - bis prae - gus - ta - tum in

Cresc. *Cresc.*

Cu - - jus la - tus per - fo - ra - tum un - - da flux - it et san - gui - ne es - to no - bis prae - gus - ta - tum in

Cresc.

The first system of the musical score consists of five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, and Bass) with lyrics underneath. The fifth staff is a piano accompaniment. The music is in G major (one sharp) and 4/4 time. The tempo is marked 'Crescendo' and 'Cresc.' (Crescendo). The lyrics are: 'Cu - - jus la - tus per - fo - ra - tum un - - da flux - it et san - gui - ne es - to no - bis prae - gus - ta - tum in'.

mor - tis ex - a - mi - ne in mor - tis ex - a - mi - ne.

mor - tis ex - a - mi - ne in mor - tis ex - a - mi - ne.

ta - tum in mor - tis ex - a - mi - ne in mor - tis ex - a - mi - ne.

ta - tum in mor - tis ex - a - mi - ne in mor - tis ex - a - mi - ne.

The second system of the musical score consists of five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, and Bass) with lyrics underneath. The fifth staff is a piano accompaniment. The music is in G major (one sharp) and 4/4 time. The tempo is marked 'Crescendo' and 'Cresc.' (Crescendo). The lyrics are: 'mor - tis ex - a - mi - ne in mor - tis ex - a - mi - ne. ta - tum in mor - tis ex - a - mi - ne in mor - tis ex - a - mi - ne.'.

O SALUTARIS.

A TRIO FOR TWO SOPRANOS AND A CONTRALTO.

Composed by Signor TADOLINI.

ANDANTE MOLTO SOSTENUTO.

ANDANTE MOLTO SOSTENUTO.

O sa-lu-ta-ris hos-ti-a quæ cœ-li

O sa-lu-ta-ris hos-ti-a,

O sa-lu-ta-ris hos-ti-a

Swell 2 Diapasons.

Choir Bass Dulciann.

pan-dis os-ti-um pan-dis os-ti-um Bella pre-munt hos-ti-li-a

quæ cœ-li pan-dis pan-dis os-ti-um Bel-la pre-munt hos-ti-li-a Bella

quæ cœ-li pan-dis os-ti-um Bella pre-munt hos-ti-li-a

sf *p*

Bel - la pre - - - - - munt hos - ti - li - a da ro - bur fer au - xi - li - um fer

pre - munt hos - ti - li - a Bel - la pre - munt hos - ti - li - a da ro - bur fer au - xi - li - um fer

Bel - la pre - munt hos - ti - li - a da ro - bur fer au - xi - li - um

Sf *Sf* *Sf* *Sf*

au - xi - - li - um fer au - xi - li - um. Qui na - tus es de vir - gi - ne

au - xi - li - um fer au - xi - li - um. Qui na - tus es de vir - gi - ne

fer au - xi - li - um au - xi - - li - um. Qui na - tus es de vir - gi - ne

pDolce. *pDolce.* *pDolce.* *p*

Je - su ti - - bi sit glo - ri - a cum Pa - tre cum - que Spi - ri - tu in sem - pi - ter - na sæ - cu - la

Je - su ti - - bi sit glo - ri - a cum Pa - tre cum - que Spi - ri - tu in sem - pi - ter - na sæ - cu - la

Je - su ti - - bi sit glo - ri - a cum Pa - tre cum que Spi - ri - tu in sem - pi - ter - na sæ - cu - la

The first system consists of three vocal staves and a grand staff. The vocal parts are in G major (one sharp) and 4/4 time. The lyrics are: 'Je - su ti - - bi sit glo - ri - a cum Pa - tre cum - que Spi - ri - tu in sem - pi - ter - na sæ - cu - la'. The grand staff provides harmonic support with chords and moving lines in both hands.

A - - - - - men, in sem - pi - ter - - na sæ - cu - la A - - - - - men, A -

A - - - - - men, in sem - pi - ter - - na sæ - cu - la A - - - - - men, A -

A - - - - - men, in sem - pi - ter - - na sæ - cu - la A - - - - - men, A -

A - - - - - men, in sem - pi - ter - - na sæ - cu - la A - - - - - men, A -

Gt. Diap. & Principal.

The second system continues the vocal parts and includes a grand staff. The lyrics are: 'A - - - - - men, in sem - pi - ter - - na sæ - cu - la A - - - - - men, A -'. The grand staff includes a section labeled 'Gt. Diap. & Principal.' and features dynamic markings such as *ff*, *mp*, and *sf*.

This musical score is for a piece titled "O SALUTARIS. Concluded." and is page 153 of a larger work. The score is written for a choir and piano accompaniment. It features four vocal staves (Soprano, Alto, Tenor, and Bass) and a grand piano accompaniment consisting of a right-hand and left-hand staff. The key signature is one flat (B-flat major or D minor), and the time signature is common time (C). The vocal parts have lyrics: "men, A - - - men,". The piano part includes various musical notations such as trills (tr), accents (sf), and dynamic markings (pp, sf). The score concludes with a double bar line.

men, A - - - men,
men, A - - - men,
men, A - - - men,
men, A - - - men,
A - - - men, A - - - men,
A - - - men, A - - - men,
A - - - men, A - - - men,
A - - - men, A - - - men,

LENTO. TENOR SOLO.

O sa - lu - ta - - - ris,

sa - - lu - ta - ris, hos - - - ti - a O sa - lu - ta - - ris, sa - - lu - ta -

ris, O sa - lu - ta - ris hos - - - ti - a quæ cœ - - li, quæ cœ - - li pan - dis, pan - dis

os - ti - um quæ cœ - li, quæ cœ - li pan - - dis, pan - - dis os - ti - um,

TENOR I.
TENOR II.
BASSO.

p Bel - la pre - munt hos - ti - li - a, Bel - la pre - munt...

p Bel - la pre - munt hos - ti - li - a, Bel - la pre - munt...

p

hos - ti - li - a, bel - la pre - munt hos - ti - li - a Da ro - bur fer au - xi - li -

hos - ti - li - a, bel - la pre - munt hos - ti - li - a Da ro - bur fer au - xi - li -

f *p*

f *p*

Rall.
 um au - xi - li - um, *Rall.* au - xi - li - um.

um, da ro - bur fer au - xi - li - um, da ro - bur fer au - xi - li - um.

Rall.

SOPRANO.
Pa - nem de cœ - lo, Pa - nem de cœ - lo de-dis - ti no - bis Do - mi - ne.

TENOR.
Pa - nem de cœ - lo, Pa - nem de cœ - lo de-dis - ti no - bis Do - mi - ne. ha - ben - tem om - - - - ne de - lec - ta -

ha - ben - tem om - - - - - ne de - lec - ta - men - tum et om - - nem sa - po - rem, et om - - nem sa -

men - tum, et om - - nem sa - po - rem, et om - - nem sa -

p

po - rem su - a - vi ta - - - - - tis..... su - a - vi ta - - - - -

po - rem su - a - vi ta - - - - - tis... .. su - a - vi ta - - - - -

f

tis. Pa - - nem de

Pa - - nem de coe - - lo de-dis - ti no - - bis, de - dis - ti no - bis Do - - mi - ne. ha - ben - tem, ha -

ha - ben - tem, ha - ben - tem om - - - ne de - lec - ta - men - tum et om - - nem sa - po - rem, et

Cresc.

The musical score is written for three parts: two vocal staves (Soprano and Alto) and a piano accompaniment (Grand Staff). The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The score is divided into four systems. The first system features a vocal melody with a crescendo marking and a piano accompaniment of chords. The second system continues the vocal melody and piano accompaniment. The third system shows the vocal melody and piano accompaniment. The fourth system concludes the piece with a final vocal melody and piano accompaniment.

om - - nem sa - po - rem su - a - vi - ta - - - - - tis, su - a - vi - ta - - - - - tis ha - ben - tem

om - - nem sa - po - rem su - a - vi - ta - - - - - tis su - a - vi - ta - - - - - tis

om - - ne de - lec - ta - men - tum et om - - nem sa - po - rem.... su - a - vi - - ta - -

ha - ben - tem om - - ne de - lec - ta - men - tum et om - - nem sa - po - rem.... su - a - vi - - ta - -

tis su - a - vi - ta - - - - - tis, su - a - vi - ta - - - - - tis, su - a - vi - ta - - - - - tis.

tis su - a - vi - ta - - - - - tis, su - a - vi - ta - - - - - tis, su - a - vi - ta - - - - - tis.

O GIVE EAR UNTO ME.

NEUKOMM.

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SOLO AND QUARTETTE.

ANDANTE SOSTENUTO.

SOPRANO SOLO.

p O Give ear un-to me, O Lord,

I will call on thee, For thou art my guide, my re-fuge when I call on thee, up-on thee I will

call, give ear un-to me, I will call on thee, For thou art my guide, thou art my guide, my re-fuge

ALTO SOLO.

O give ear un-to me, O Lord I will call on thee, For thou art my guide, my re-fuge

The musical score is written for Soprano, Alto, and Piano. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The tempo is marked 'ANDANTE SOSTENUTO'. The Soprano part begins with a solo line: 'O Give ear un-to me, O Lord,'. The piano accompaniment starts with a soft (*p*) texture, featuring arpeggiated chords and moving lines in both hands. The Alto part enters with the line: 'I will call on thee, For thou art my guide, my re-fuge when I call on thee, up-on thee I will call, give ear un-to me, I will call on thee, For thou art my guide, thou art my guide, my re-fuge'. The piano accompaniment continues with harmonic support, including crescendos and dynamic markings like *p* and *p₁*. The Alto solo part follows with: 'O give ear un-to me, O Lord I will call on thee, For thou art my guide, my re-fuge'. The piano accompaniment concludes the section with sustained chords and moving bass lines.

SOPRANO.

give ear un - to me, I will call up - on thee I will call, O Lord, I will call on thee, For thou art my

give ear un - to me, I will call up-on thee, I will call, I will call on thee, For thou art my

TENOR.

On thee I will call O Lord, I will call on thee, For

The musical score for the Soprano and Tenor parts is written in G major (one sharp) and 4/4 time. The Soprano part begins with a treble clef and a key signature of one sharp. The Tenor part begins with a bass clef and a key signature of one sharp. The lyrics are written below the notes, with some words split across lines. The Soprano part has two lines of lyrics, and the Tenor part has one line of lyrics. The music features a mix of eighth and sixteenth notes, with some rests.

guide, thou art my refuge, thou art my refuge, give ear un - to me, On thee O Lord

guide, thou art my guide, my re - fuge, give ear un - to me, up-on thee I will call, I will call, O Lord

thou art my guide, my re - fuge, give ear un - to me, up-on thee I will call, I will call, I

BASSO.

on thee I will call, O Lord

The musical score for the Bass and Piano parts is written in G major (one sharp) and 4/4 time. The Bass part begins with a bass clef and a key signature of one sharp. The Piano part begins with a grand staff (treble and bass clefs) and a key signature of one sharp. The lyrics are written below the notes, with some words split across lines. The Bass part has one line of lyrics, and the Piano part has two lines of lyrics. The music features a mix of eighth and sixteenth notes, with some rests.

First system of the musical score. It consists of five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) with lyrics underneath. The fifth staff is a piano accompaniment. The key signature has three flats (B-flat, E-flat, A-flat). The time signature is common time (C).

I will call, For thou art my guide, art my guide, O Lord, Give ear unto me,
 I will call on thee, For thou art my guide, thou art my guide, my refuge, give ear to me, on thee will I
 will call on thee, For thou art my guide, for thou art my guide, my re - fuge, give ear un - to me,
 I will call on thee, For thou art my guide, my re - fuge, give ear un - to me,

CHORUS.

Second system of the musical score, labeled 'CHORUS'. It consists of five staves. The top four staves are vocal parts with lyrics. The fifth staff is a piano accompaniment. The key signature has three flats. The time signature is common time.

On thee I will call O Lord, I will call on thee, For thou art my guide, my re - fuge, Give ear un - to me.
 call, on thee, I will call, will call on thee, For thou art my guide, my re - fuge, Give ear un - to me.
 On thee I will call O Lord, I will call on thee, For thou art my guide, my re - fuge, Give ear un - to me.
 On thee I will call O Lord, I will call on thee, For thou art my guide, my re - fuge, Give ear un - to me.

ANDANTE. DOLCE. SOPRANO.

spōn - - se mi di - lec - te ve - ni sus - pir - - - at te cor me - um ve - ni am - plec - - ti te de - si - de -

TENOR.

ORGAN.

MORANDO.

ro am - plec - ti te de - si - de - ro,

O Spon - sa me - a di - lec - ta ve - ni Sus - pir - at te cor - me - um

Sunt sua - ves dul - - ces sunt.... ca -

ve - ni am - plec - ti te de - si - de - ro am - plec - ti te de - si - de - ro,

te - næ quas amor tu - us in - ji - cit.... sunt sua - - - - -
 dulces quas amor me - us in - ji - cit.... quas

The first system of the musical score features a vocal melody in the upper staves and a piano accompaniment in the lower staves. The key signature is one sharp (F#). The vocal line begins with a treble clef and a key signature of one sharp. The piano accompaniment consists of a treble and bass clef. The lyrics are written below the vocal staves.

ves quas a - - mor tuus in - ji - cit Dant man - - - na an - i - mæ vin - cen - - - -
 a - mor meus in - ji - cit quas a - mor me - us in - ji - cit Dant man - - na vin - cen - - - -

The second system continues the musical score. The vocal melody and piano accompaniment are shown. The lyrics are written below the vocal staves.

ti hoc pas - cas me per - pe - - tu - o hoc man - na pas - cas me per - pe - - tu - - -
 ti hoc pas - cam te per - pe - tu - o hoc man - na te pas - cam per - pe - - tu - - -

The third system concludes the musical score. The vocal melody and piano accompaniment are shown. The lyrics are written below the vocal staves.

o. hoc pas - cas me per - pe - - - tu - o, hoc man - na pas - cas me per - pe - - - tu - - - o,

o, hoc pas - cam te per - pe - tu - o, hoc man - na te pas - cam per - pe - - - tu - - - o,

The first system consists of three staves. The top two staves are vocal parts with lyrics. The bottom staff is a piano accompaniment with chords and moving lines in both hands.

LARGO. O Spon - - - - se, O Spon - - - - se a - ni - - - mæ me - æ de - si - de - ro.....

O Spon - - - - sa a - ni - mæ.... de - si - - de - ro, de - si - de - - ro.....

LARGO.

The second system consists of three staves. The top two staves are vocal parts with lyrics. The bottom staff is a piano accompaniment. The tempo is marked 'LARGO'.

Te..... per - pe - tu - o, o, o, o, Spon - se mi di - lec - te ve - ni de - si - - de - rat te

Te... per - pe - tu - o, o, o, o, Spon - sa me - a di - lec - ta ve - ni de - si - - de - rat te

ALLEGRO.

The third system consists of three staves. The top two staves are vocal parts with lyrics. The bottom staff is a piano accompaniment. The tempo is marked 'ALLEGRO'.

First system of the musical score. It features two vocal staves (Soprano and Alto) and a piano accompaniment. The key signature is one sharp (F#). The lyrics are: "cor me-um ve-ni, O Spon - se mi di - lec - te ve-ni, am - plec - ti te de - si - de - ro, O". The piano part consists of chords and moving lines in both hands.

Second system of the musical score, marked "Dolce." (Dolce). It continues the vocal and piano parts. The lyrics are: "Spon - se sua - - vis, Spon - se dul - cis, Spon - se om - nis am - or me-us, O Spon - se mi di -". The piano accompaniment continues with harmonic support.

Third system of the musical score, concluding the piece. The lyrics are: "lec - te ve-ni am - plec - - ti te de - si - de - - ro, am - plec - ti te de - si - de - - ro." The piano part concludes with sustained chords.

The image displays a musical score for the song 'Ave Maria' by Franz Schubert. It is arranged for four vocal parts (Soprano, Alto, Tenor, and Bass) and piano accompaniment. The score is written in B-flat major (two flats) and 3/4 time. The lyrics are in Latin: 'Ve - ni a - mor Je - su Ve - ni Je - su A - mor mi Ve - - ni O A - mor mi Ve - ni'. The piano part features a gentle, flowing melody in the right hand and a supporting bass line in the left hand. The vocal parts enter in a staggered fashion, creating a harmonious texture. The score includes dynamic markings such as *mf* (mezzo-forte) and *f* (forte). The overall mood is serene and reverent.

First system of the musical score. It consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "Ve - ni Je - su A - mor mi Ve - ni Je - su A - mor mi Ve - ni Je - su A - mor mi Ve - ni Je - su A - mor mi". The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

Second system of the musical score. It continues the four vocal staves and piano accompaniment. The lyrics are: "ni O A - mor mi, Ve - ni A - mor mi, Ve - ni A - mor mi. ni O A - mor mi, Ve - ni A - mor mi, Ve - ni A - mor mi. ni O A - mor mi, A - mor mi, A - mor mi. ni O A - mor mi, A - mor mi, A - mor mi." The piano part includes dynamic markings such as *f* (forte), *p* (piano), and *pp* (pianissimo), indicating changes in volume. The system concludes with a final cadence.

BENEDICITE.

By RAYNE.

I. TENOR. ANDANTE.

II. TENOR.

BASSO.

ANDANTE.

mf *p* *mf* *f*

Be - ne - di - ci - te Do - mi - num be - ne - di - ci - te Do - mi - num om - nes an - ge - li

e - jus Be - ne - di - ci - te Do - mi - num om - nes an - ge - li e - jus om - nes an - ge - li e - -

Be - ne - di - ci - te Do - mi - num om - nes an - ge - li e - jus, om - nes an - ge - li e - -

p *f*

jus om - nes an - ge - li e - - - jus. mi - nis - tri e - jus qui fa - ci - tis ver - bum

jus om - nes an - ge - li e - - - jus.

ff *p*

e - jus qui fa - ci - tis, qui fa - ci - tis ver - bum e - - - - - jus, Be - ne - di - - - ci - te
 qui fa - ci - tis ver - bum e - - - - - jus, Be - ne - di - - ci - te do - mi - num om - nes
 do - mi - num om - nes an - - - ge - li e - jus mi - nis - tri e - jus qui fa - ci - tis ver - bum e - jus ad au - di - en - dum, ad an -
 an - - - ge - li e - jus, mi - nis - tri e - jus qui fa - ci - tis ver - bum e - jus ad au -
 di - en - dum vo - cem ser - mo - - - num e - - - - jus, ser - mo - num e - - - - - jus.
 di - en - dum vo - cem ser - mo - num e - - - - jus, vo - cem ser - mo - - - - nem e - - - - - jus.

Musical score for "Benedicite" (Concluded). The score is written for voice and piano. It features a key signature of one flat (B-flat) and a common time signature (C). The tempo is marked "Ritardando" (Ritardando). The score includes dynamic markings: *f* (forte), *pp* (pianissimo), and *p* (piano). The lyrics are in Latin, and the score concludes with a final cadence.

MODERATO.

p A - ve Ma - ri - - a, gra - ti - a ple - - na, Do - mi - nus te - cum, a - ve Ma - ri - a, a - - ve, *Cresc.* *pp*

p A - ve Ma - ri - - a, gra - ti - a ple - - na, Do - mi - nus te - cum, a - ve Ma - ri - a a - - ve, *Cresc.* *pp*

p A - ve Ma - ri - - a, gra - ti - a ple - - na, Do - mi - nus te - cum, a - ve Ma - ri - - a, *Cresc.* *pp*

p A - ve Ma - ri - - a, gra - ti - a ple - - na, Do - mi - nus te - cum, a - ve Ma - ri - - a, *Cresc.* *pp*

MODERATO.

p *pp*

p a - - ve Ma - ri - - a, gra - ti - a ple - - na, Do - mi - nus te - cum, Do - mi - nus te - - - cum, *Cresc.* *f*

p a - - ve Ma - ri - - a, gra - ti - a ple - - na, Do - mi - nus te - cum, Do - mi - nus te - - - cum, *Cresc.* *f*

p a - - ve Ma - ri - - a, gra - ti - a ple - - na, Do - mi - nus te - cum, Do - mi - nus te - - - cum, *Cresc.* *f*

p a - - ve Ma - ri - - a, gra - ti - a ple - - na, Do - mi - nus te - cum, Do - mi - nus te - - - cum, *Cresc.* *f*

p *Cresc.* *f*

A V E M A R I A . Continued.

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a - ve Ma - ri - - a, a - - - - - ve, be - ne - dic - ta tu in mu - li - e - ri - bus, et be - ne -
 a - ve Ma - ri - - a, a - - - - - ve, be - ne - dic - ta tu in mu - li - e - ri - bus, et be - ne -
 a - ve Ma - ri - - a, a - - - - - ve, be - ne - dic - ta tu in mu - li - e - ri - bus, et be - ne -
 a - ve Ma - ri - - a, a - - - - - ve, be - ne - dic - ta tu in mu - li - e - ri - bus, et be - ne -
 a - ve Ma - ri - - a, a - - - - - ve, be - ne - dic - ta tu in mu - li - e - ri - bus, et be - ne -

[illegible]

First system of the musical score. It consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "sanc - ta Ma - ri - a, Ma - - - ter De - i, o - ra pro no - bis pec - ca - to - ri - bus,". The piano part features a melody in the right hand and a bass line in the left hand, with some chords and rests.

sanc - ta Ma - ri - a, Ma - - - ter De - i, o - ra pro no - bis pec - ca - to - ri - bus,

sanc - ta Ma - ri - a, Ma - - - ter De - i, o - ra pro no - bis pec - ca - to - ri - bus,

sanc - ta Ma - ri - a, Ma - - - ter De - i, o - ra pro no - bis pec - ca - to - ri - bus,

sanc - ta Ma - ri - a, Ma - - - ter De - i, o - ra pro no - bis pec - ca - to - ri - bus,

Second system of the musical score. It continues with the same four vocal staves and piano accompaniment. The lyrics are: "nunc et in ho - ra mor - tis no - stræ, a - men, mor - - tis no - stræ, a - - - - men,". The piano part continues with a similar melodic and harmonic structure.

nunc et in ho - ra mor - tis no - stræ, a - men, mor - - tis no - stræ, a - - - - men,

nunc et in ho - ra mor - tis no - stræ, a - men, mor - - tis no - stræ, a - - - - men,

nunc et in ho - ra mor - tis no - stræ, a - - men, mor - - tis no - stræ, a - - - - men,

nunc et in ho - - - - ra mor - tis no - stræ, a - - men, mor - - tis no - stræ, a - - - - men,

First system of the musical score. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "a - ve Ma - ri - a, a - - - ve, a - ve Ma - ri - a, gra - ti - a ple - - - na,". The score includes dynamic markings such as *Cresc.*, *f*, and *p*. The piano part consists of chords and single notes in the right and left hands.

Second system of the musical score, continuing the vocal and piano parts. The lyrics are: "a - ve Ma - ri - - - a, a - - - - ve, a - - ve Ma - ri - - - a.". The score concludes with a double bar line. The piano accompaniment continues with harmonic support for the vocal lines.

LARGHETTO.

Ma - ri - a! Ma - ri - a! me - mo - ra - re, me - mo - ra - re, o pi - is - si - ma Vir - go Ma - ri - a, Ma - ri - a! me - mo - ra - re, me - mo - ra - re, o pi - is - si - ma Vir - go Ma - ri - a, Ma - ri - a! me - mo - ra - re, me - mo - ra - re, o pi - is - si - ma Vir - go Ma - ri - a, Ma - ri - a! me - mo - ra - re, me - mo - ra - re, o pi - is - si - ma Vir - go Ma - ri - a,

LARGHETTO.

Tutti.

me - mo - ra - re, me - mo - ra - re, o pi - is - si - ma Vir - go Ma - ri - a, me - mo - ra - re, me - mo - ra - re, o pi - is - si - ma Vir - go Ma - ri - a, non es - se au - di - tum a sæ - cu - lo quem - quam me - mo - ra - re, me - mo - ra - re, o pi - is - si - ma Vir - go Ma - ri - a, non es - se au - di - tum a sæ - cu - lo quem - quam me - mo - ra - re, me - mo - ra - re, o pi - is - si - ma Vir - go Ma - ri - a, non es - se au - di - tum a sæ - cu - lo quem - quam

RITARD. A TEMPO.

The first system of the musical score consists of five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, and Bass) and the bottom staff is the piano accompaniment. The tempo marking 'RITARD. A TEMPO.' is placed above the first vocal staff. The lyrics for the vocal parts are: 'ad tu-a cur-ren-tem prae-si-di-a.... tu-a im-plo-ran-tem aux-i-li-a, tu-a pe-ten-tem suf-fra-gi-a'. The piano accompaniment features a series of chords and moving lines in both hands, with a 'pp' (pianissimo) dynamic marking.

ad tu-a cur-ren-tem prae-si-di-a.... tu-a im-plo-ran-tem aux-i-li-a, tu-a pe-ten-tem suf-fra-gi-a

ad tu-a cur-ren-tem prae-si-di-a. tu-a im-plo-ran-tem aux-i-li-a, tu-a pe-ten-tem suf-fra-gi-a

ad tu-a cur-ren-tem prae-si-di-a, tu-a im-plo-ran-tem aux-i-li-a, tu-a pe-ten-tem suf-fra-gi-a

ad tu-a cur-ren-tem prae-si-di-a, tu-a im-plo-ran-tem aux-i-li-a, tu-a pe-ten-tem suf-fra-gi-a

RITARD. pp A TEMPO.

f **SOLL.**

The second system of the musical score also consists of five staves. The tempo marking 'SOLL.' (Sollido) is placed above the first vocal staff. The lyrics for the vocal parts are: 'es-se de-re-lic-tum. E-go ta-li a-ni-ma-tus con-fi-den-ti-a ad te, Vir-go Vir-gi-num,'. The piano accompaniment features a series of chords and moving lines in both hands, with a 'f' (forte) dynamic marking.

es-se de-re-lic-tum. E-go ta-li a-ni-ma-tus con-fi-den-ti-a ad te, Vir-go Vir-gi-num,

es-se de-re-lic-tum. E-go ta-li a-ni-ma-tus con-fi-den-ti-a ad te Vir-go Vir-gi-num,

es-se de-re-lic-tum. E-go ta-li a-ni-ma-tus con-fi-den-ti-a ad te Vir-go Vir-gi-num,

es-se de-re-lic-tum. E-go ta-li a-ni-ma-tus con-fi-den-ti-a ad te Vir-go Vir-gi-num,

f **SOLL.**

Tutti. e - go ta - li a - ni - ma - tus con - fi - den - ti - a ad te Vir - go Vir - gi - num, **SOLI.** Vir - go

Tutti. e - - - go ta - li a - - - ni - ma - tus, con - fi - den - ti - a ad te Vir - go Vir - gi - num, **SOLI.** ad te Vir - go, Vir - go

Tutti. e - - - go ta - li a - - - ni - ma - tus con - fi - den - ti - a ad te Vir - go Vir - gi - num, **SOLI.** ad te Vir - go, Vir - go

Tutti. e - go ta - li a - ni - ma - tus con - fi - den - ti - a ad te Vir - go Vir - gi - num, **SOLI.** ad te Vir - go, Vir - go

f **p**

Tutti. Vir - gi - num, Ma - ter, **p** cur - ro et con - fu - gi - o, ad te Vir - go Vir - - gi - num, ad te Vir - go Vir - - gi -

Tutti. Vir - gi - num, Ma - ter, **p** cur - ro et con - fu - gi - o, ad te Vir - go Vir - - gi - num, ad te Vir - go Vir - - gi -

Tutti. Vir - gi - num, Ma - ter, **p** cur - ro et con - fu - gi - o, ad te Vir - go Vir - gi - num ad te Vir - go Vir - - gi -

Tutti. Vir - gi - num, Ma - ter, **p** cur - ro et con - fu - gi - o, ad te Vir - go Vir - gi - num, ad te Vir - go Vir - - gi -

p

num, no - li, no - li, Ma - ter Ver - bi ver - ba me - a de - spi - ce - re, no - li -

num, no - li, no - li, Ma - ter Ver - bi ver - ba me - a de - spi - ce - re, no - li -

num, no - li, no - li, Ma - ter Ver - bi ver - ba me - a de - spi - ce - re, no - li, Ma - ter, no - li -

num, no - li, no - li, Ma - ter Ver - bi ver - ba me - a de - spi - ce - re, no - li, Ma - ter, no - li -

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in G major and 4/4 time. The lyrics are: 'num, no - li, no - li, Ma - ter Ver - bi ver - ba me - a de - spi - ce - re, no - li -'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Cres. Ma - ter, sed au - di pro - pi - ti - a, sed au - di pro - pi - ti - a, sed au - di pro - pi - ti - a, et e - xau - di. A - men.

Ma - ter, sed au - di pro - pi - ti - a, sed au - di pro - pi - ti - a, sed au - di pro - pi - ti - a, et e - xau - di. A - men.

Cres. Ma - ter, sed au - di pro - pi - ti - a, sed au - di pro - pi - ti - a, sed au - di pro - pi - ti - a, et e - xau - di. A - men.

Ma - ter, sed au - di pro - pi - ti - a, sed au - di pro - pi - ti - a, sed au - di pro - pi - ti - a, et e - xau - di. A - men.

The second system of the musical score continues the vocal and piano parts. It includes dynamic markings such as 'Cres.' (Crescendo), 'mf' (mezzo-forte), 'f' (forte), and 'p' (piano). The lyrics are: 'Ma - ter, sed au - di pro - pi - ti - a, sed au - di pro - pi - ti - a, sed au - di pro - pi - ti - a, et e - xau - di. A - men.' The piano accompaniment continues with a steady eighth-note bass line and chords in the right hand.

ADAGIO.

p A - ve Ma - ri - a, gra - ti - a ple - na, Do - mi - nus te - cum, Do - - mi - nus te - cum,

p A - ve Ma - ri - a, gra - ti - a ple - na, Do - mi - nus, Do - mi - - nus te - cum,

p A - ve Ma - ri - a, gra - ti - a ple - na, Do - mi - nus, Do - mi - - nus te - cum,

p A - ve Ma - ri - a, gra - ti - a ple - na, Do - mi - nus, Do - mi - - nus te - cum,

ADAGIO.

p be - ne - dic - ta tu in mu - li - e - ri - bus, et be - ne - dic - tus fruc - tus ven - tris tu - i Je - sus,

p be - ne - dic - ta tu in mu - li - e - ri - bus, be - - ne - dic - tus fruc - tus ven - tris tu - i Je - sus,

p be - ne - dic - ta tu in mu - lie - ri - bus, be - ne - dic - tus fruc - tus ven - tris tu - i Je - sus,

p be - ne - dic - ta tu in mu - li - e - ri - bus, et be - ne - dic - tus fruc - tus ven - tris tu - i,

p be - ne - dic - ta tu in mu - li - e - ri - bus, et be - ne - dic - tus fruc - tus ven - tris tu - i,

p be - ne - dic - ta tu in mu - li - e - ri - bus, et be - ne - dic - tus fruc - tus ven - tris tu - i,

p SOLI. *Tutti.*

sanc - ta Ma - ri - - a ma - ter De - - i o - ra pro no - bis pec - ca - to - ri - bus nunc et in

p SOLI. *f* *Tutti.*

sanc - ta Ma - ri - - a ma - ter De - - i o - ra pro no - - bis nunc et in

p SOLI. *f* *Tutti.*

sanc - ta Ma - ri - - a ma - - ter De - - i o - ra pro no - - bis nunc et in

p SOLI. *f* *Tutti.*

sanc - ta Ma - ri - - a ma - - ter De - - i o - ra pro no - - bis nunc et in

p *f* *p*

ho - ra mor - tis nos - - - - - træ sanc - ta Ma - ri - - - a ma - - ter De - i o - ra pro

ho - ra mor - tis nos - - - - - træ sanc - ta Ma - ri - - - a ma - - ter De - i

ho - ra mor - tis nos - - - - - træ sanc - ta Ma - ri - - - a ma - - ter De - i

ho - ra mor - tis nos - - - - - træ sanc - ta Ma - ri - - - a ma - - ter De - i

p *f* *tr.*

Ma - ri - a, o - ra pro no - bis pec - ca - to - ri - bus nunc et in

Ma - ri - a o - ra pro no - bis pec - ca - to - ri - bus nunc et in

ri - a, Ma - ri - a o - ra pro no - bis pec - ca - to - ri - bus nunc et in

ri - a, Ma - ri - a o - ra pro no - bis pec - ca - to - ri - bus nunc et in

The first system of the musical score for 'Ave Maria'. It consists of five staves. The first four staves are vocal parts (Soprano, Alto, Tenor, Bass) and the fifth is the piano accompaniment. The lyrics are: 'Ma - ri - a, o - ra pro no - bis pec - ca - to - ri - bus nunc et in'. The music is in G minor (three flats) and 3/4 time. Dynamics include *p* (piano), *f* (forte), and *Tutti*. There are fermatas over the first and third measures of the vocal lines.

ho - - - ra.... mor - tis nos - træ, A - - men, A - - men.

ho - - - - ra mor - tis nos - træ A - - men, A - - men.

ho - - - ra.... mor - tis nos - træ A - - men, A - - men.

ho - - - ra.... mor - tis nos - træ A - - men, A - - men.

The second system of the musical score. It continues the vocal parts and piano accompaniment. The lyrics are: 'ho - - - ra.... mor - tis nos - træ, A - - men, A - - men.' The piano accompaniment features a prominent bass line with chords. Dynamics include *f* (forte) and *pp* (pianissimo). The system concludes with a double bar line.

AVE MARIA.

By A. WERNER, from the Catholic Singing Book.

MODERATO ASSAI.

p A - ve Ma - ri - - a, a - ve Ma - ri - a, *Cresc.* Do - mi - nus te - cum, Do - mi - nus te - cum be - ne - dic - ta tu in mu - li -

p A - ve Ma - ri - - a, a - ve Ma - ri - a, *Cresc.* Do - mi - nus te - cum, Do - mi - nus te - cum be - ne - dic - ta tu in mu - li -

p A - ve Ma - ri - - a, *Cresc.* gra - ti - a ple - na, Do - mi - nus te - cum, Do - mi - nus te - cum be - ne - dic - ta tu in mu - li -

p A - ve Ma - ri - - a, *Cresc.* gra - ti - a ple - na, Do - mi - nus te - cum, Do - mi - nus te - cum be - ne - dic - ta tu in mu - li -

MODERATO ASSAI.

p *f*

p e - ri - bus, et be - ne - dic - tus fruc - tus ven - tris tu - i *Rallent.* Je - - - sus. *mf A Tempo.* Sanc - ta Ma - ri - - a o - ra pro no - bis,

p e - ri - bus, et be - ne - dic - tus fruc - tus ven - tris tu - i *Rallent.* Je - - - sus. *mf A Tempo.* Sanc - ta Ma - ri - - a o - ra pro no - bis,

p e - ri - bus, et be - ne - dic - tus fruc - tus ven - tris tu - i *Rallent.* Je - - - sus. *mf A Tempo.* Sanc - ta Ma - ri - - a,

p e - ri - bus, et be - ne - dic - tus fruc - tus ven - tris tu - i *Rallent.* Je - - - sus. *mf A Tempo.* Sanc - ta Ma - ri - - a,

p *mf A Tempo.*

AVE MARIA. Concluded.

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Cresc.

nunc et in ho - ra mor - - tis nos - - - - træ, A - - - - men, A - - - - men.

Cresc.

nunc et in ho - ra mor - - tis nos - - - - træ, A - - - - men, A - - - - men.

Cresc.

pec - ca - to - ri - bus nunc et in ho - ra mor - - tis nos - - - - træ, A - - - - men, A - - - - men.

Cresc.

pec - ca - to - ri - bus nunc et in ho - ra mor - - - - tis nos - - - - træ, A - - - - men, A - men, A - - - - men.

Cresc.

p *pp* *f*

AVE MARIA. SOPRANO SOLO.

By CHHRUBINI.

pp LARGHETTO.

A - - - ve, A - - - ve Ma - ri - - - a, Gra - - ti-a ple - na Do - - mi-nus

te - - cum, do - mi - nus te - - - cum. Be-ne - dic - ta tu in mu-li-

e - - - ri - bus et be - ne - dic - tus fruc - tus ven - tris tu - i, Je - - - sus, Je - - - sus

fruc-tus ventris tu-i Je - - - sus. Sanc - ta Ma - ri - a Ma - - - ter

De - i o - ra pro no - bis pec - ca - to - ri - bus nunc et in ho - ra mor - tis nos - - - traë,

Sanc - - - ta, sanc - - - ta Ma - ri - - - a Ma - - ter De - i o - ra pro

no - bis pecca - to - - ri - - bus nunc et in ho - ra mor - tis nos - - - traë, A - - - men, A - - - men.

men, A - - - men.

Cresc. f pp

tr

tr

tr

Cresc. f

LARGHETTO.

Re - ga - li ex pro - ge - ni - e Ma - ri - a re - ful

Re - ga - li ex pro - ge - ni - e Ma - ri - a re - ful

Re - ga - li ex pro - ge - ni - e Ma - ri - a re - ful

Re - ga - li ex pro - ge - ni - e Ma - ri - a re - ful

LARGHETTO.

- get cu - jus pre - ci - bus nos ad - ju - va - ri men - te et spi - ri - tu de - vo - tis - si - me pos - ci - mus,

- get cu - jus pre - ci - bus nos ad - ju - va - ri men - te et spi - ri - tu de - vo - tis - si - me pos - ci - mus,

- get cu - jus pre - ci - bus nos ad - ju - va - ri men - te et spi - ri - tu de - vo - tis - si - me pos - ci - mus,

- get cu - jus pre - ci - bus nos ad - ju - va - ri men - te et spi - ri - tu de - vo - tis - si - me pos - ci - mus,

Chris-to ca-na-mus glo-ri-am Chris-to ca-na-mus glo-ri-am in hac

Chris-to ca-na-mus glo-ri-am Chris-to ca-na-mus glo-ri-am in hac sa-cra so-lem-ni

Chris-to ca-na-mus glo-ri-am Chris-to ca-na-mus glo-ri-am in hac sa-cra so-lem-ni - - ta - te in hac

Chris-to ca-na-mus glo-ri-am Chris-to ca-na-mus glo-ri-am in hac sa-cra so-lem-ni - - ta - - te in hac sa-cra so-lem-ni -

sa-cra so-lem-ni - ta - - - te prae-cel-sæ De-i ge-ni-tri-cis Ma-ri-æ,

- ta - - - te so-lem-ni - ta - te prae-cel-sæ De-i ge-ni-tri-cis Ma-ri-æ,

sa-cra so-lem-ni - ta - - - - te prae-cel-sæ De-i ge-ni-tri-cis Ma-ri-æ,

- ta - - - te so-lem-ni - ta - te prae-cel-sæ De-i ge-ni-tri-cis Ma-ri-æ,

mf

Re - ga - li ex pro - ge - ni - e Ma - ri - a re - ful - get cu - jus pre - ci - bus nos ad - ju -

mf

Re - ga - li ex pro - ge - ni - e Ma - ri - a re - ful - get cu - jus pre - ci - bus nos ad - ju -

Re - ga - li ex pro - ge - ni - e Ma - ri - a re - ful - get cu - jus pre - ci - bus nos ad - ju -

Re - ga - li ex pro - ge - ni - e Ma - ri - a re - ful - get cu - jus pre - ci - bus nos ad - ju -

va - ri men - te et spi - ri - tu de - vo - tis - si - me pos - ci - mus, Chris - to ca - na - mus glo - ri - am,

va - ri men - te et spi - ri - tu de - vo - tis - si - me pos - ci - mus, Chris - to ca - na - mus glo - ri - am,

va - ri men - te et spi - ri - tu de - vo - tis - si - me pos - ci - mus, Chris - to ca - na - mus glo - ri - am,

va - ri men - te et spi - ri - tu de - vo - tis - si - me pos - ci - mus, Chris - to ca - na - mus glo - ri - am,

Chris-to ca-na-mus glo-ri-am in hac sa-cra so-lem-ni-ta-te so-lem-ni-ta- - - -

Chris-to ca-na-mus glo-ri-am in hac sa-cra so-lem-ni-ta-te in hac sa-cra so-lem-ni-ta- - - -

Chris-to ca-na-mus glo-ri-am in hac sa-cra so-lem-ni-ta-te in hac sa-cra so-lem-ni-ta-te, so-lem-ni-ta- - - -

Chris-to ca-na-mus glo-ri-am in hac sa-cra so-lem-ni-ta- - - -

- te præ-cel-sæ De-i ge-ni-tri-cis præ-cel-sæ De-i ge-ni-tri-cis Ma-ri- - æ, De-i ge-ni-tri-cis Ma-ri-æ.

- te præ-cel-sæ De-i ge-ni-tri-cis præ-cel-sæ De-i ge-ni-tri-cis Ma-ri- - æ, De-i ge-ni-tri-cis Ma-ri-æ.

- te præ-cel-sæ De-i ge-ni-tri-cis præ-cel-sæ De-i ge-ni-tri-cis Ma-ri- - æ, De-i ge-ni-tri-cis Ma-ri-æ,

- te præ-cel-sæ De-i ge-ni-tri-cis præ-cel-sæ De-i ge-ni-tri-cis Ma-ri- - æ, De-i ge-ni-tri-cis Ma-ri-æ.

ANDANTE SOSTENUTO.

1. O Sanc - - tis - si - ma O pu - ris - si - ma O dul - cis vir - - go Ma - ri - - a,

1. O Sanc - - tis - si - ma O pu - ris - si - ma O dul - cis vir - - go Ma - ri - - a, Ma - ter a -

2. To - ta pul - chra es, O Ma - ri - a, et ma - cu - - la non est in te,

3. Si - cut li - li - um in - ter spi - - nas Sic Ma - ri - a in - ter Fili - - as

ANDANTE SOSTENUTO.

Ma - ter a - ma - - ta in - te - me - ra - - ta o - ra pro no - bis, o - ra pro no - - bis.

ma - - - - - ta in - te - me - ra - - ta o - ra pro no - bis, o - ra pro no - - bis.

Ma - ter a - ma - - ta in - te - me - ra - - ta o - ra pro no - bis, o - ra pro no - - bis.

Ma - ter a - ma - - ta in te - me - ra - - - - - ta o - ra pro no - bis, o - ra pro no - - bis.

LARGO.

Quam di-lec - ta ta - ber - na - cu - la tu - - a,

LARGO.

pp

Quam di-lec - ta ta - ber - na - cu - la tu - a, Do - mi - ne, Do - mi - ne vir - tu - tum, *fz* Do - mi - ne vir - tu - tum con - cu -

pis - cit et de - - fi - cit... et de - fi - cit..... a - ni - ma me - a, et de - fi - cit... et de - fi - cit... a - ni - ma

me - a in a - tri - a, Do - - mi - ni, Quam di-lec - ta ta - ber - na - cu - la

tu - a, Quam di-lec-ta ta-ber-na-cu-la tu - a, Do - mi-ne vir - tu - - tum, Do-mi-ne vir-tu -

tum. **ALLEGRETTO.** Cor-me-um et ca-ro me - o, ex - ul - ta ve - runt

in De - um vi - - vum qui - a me-li-or est di - es u - na in a-tri-is tu - - is su-per, super mi-li -

- a, in ta-ber-na - cu - la pe - ca - to - - rum.

mp

Quam di-lec-ta ta-ber-na - - eu - la, Quam di-lec-ta ta-ber-na - - eu - la tu - a Do-mi-ne vir - tu - tum, Do - mi-ne vir-tu - -

pp

tum, con - cu-pis - cit et de-fi - cit.... a - ni-ma me - - a, et de - fi - cit.... a - ni-ma me - a, in a - tri-

f *ff* *p* *f* *ff*

a, Do - mi-ni in a - - tri - a Do - mi - ni.

Fine.

Do - mi - ne De - us vir - tu - tum ex - au - di o - ra - ti o - nem me - am, ex - au - di o - ra - ti

p

o - nem me - - am ex - au - di o - ra - ti o - nem me - - am ut ha - bi - tem.... in do - mo

tu - a ut ha - bi - tem in do - mo tu - a in do - mo, tu - a Do - mi - ne, in do - mo tu - a, Do - mi -

ne.

fz fz

Ad lib. Da Capo Allegretto.

The musical score is written for voice and piano. It consists of four systems of staves. The first system has a vocal line and a piano accompaniment. The second system continues the vocal line and piano accompaniment. The third system shows the vocal line with rests and the piano accompaniment. The fourth system shows the vocal line with rests and the piano accompaniment, ending with a double bar line. The piano accompaniment features various chords and melodic lines. The score is in G major and 4/4 time.

MODERATO.

A - ve ma - ris stel - la, De - i ma - ter al - ma, At - que sem - per

A - ve ma - ris stel - la, De - i ma - ter al - ma, At - que sem - per

A - ve ma - ris stel - la, De - i ma - ter al - ma, At - que sem - per

A - ve ma - ris stel - la, De - i ma - ter al - ma, At - que sem - per

MODERATO.

Vir - go, Fe - lix cœ - li por - ta.

Vir - go, Fe - lix cœ - li por - ta.

Vir - go, Fe - lix cœ - li por - ta.

Vir - go, Fe - lix cœ - li por - ta.

2.

Sumens illud Ave,
Gabrielis ore,
Funda nos in pace,
Mutans Evæ nomen.

5.

Virgo singularis,
Inter omnes mitis,
Nos culpis solutos,
Mites fac et castos.

3.

Solve vincla reis
Profer lumen cæcis,
Mala nostra pelle,
Bona cuncta posce.

6.

Vitam præsta puram,
Iter para tutum,
Ut videntes Jesum,
Semper collætemur.

4.

Monstra te esse Matrem,
Sumat per te preces,
Qui pro nobis natus,
Taliter esse tuus.

7.

Sit laus Deo Patri,
Summo Christo Decus,
Spiritus Sancto,
Tribus honor unus.

VESPERS.

By EST.

DOMINE.

ALLEGRO MODERATO.

Do-mi-ne ad ad-ju-van-dum me fes-ti-na Glo-ri-a Pa-tri et Spi-

Do-mi-ne ad ad-ju-van-dum me fes-ti-na Glo-ri-a Pa-tri et Spi-

Do-mi-ne ad ad-ju-van-dum me fes-ti-na Glo-ri-a Fi-li-o

Do-mi-ne ad ad-ju-van-dum me fes-ti-na Glo-ri-a Fi-li-o

ALLEGRO MODERATO.

ri-tu-i Sanc-to. Si-cut e-rat in prin-ci-pi-o et nunc et sem-per et in sæ-cula sæ-cu-lo-rum, amen,

ri-tu-i Sanc-to. Si-cut e-rat in prin-ci-pi-o. et nunc et sem-per et in sæ-cula sæ-cu-lo-rum, amen,

Si-cut e-rat in prin-ci-pi-o et nunc et sem-per et in sæ-cula sæ-cu-lo-rum, amen,

Sanc-to. Si-cut e-rat in prin-ci-pi-o et nunc et sem-per et in sæ-cula sæ-cu-lo-rum, amen,

a - - - men, a-men, a - men, a - men, a - - - men, a-men, a - men, a - men, a - - men, a - - men.

a - - - men, a-men, a - - - men, a - - - men, a-men, a - men, a - men, a - - men, a - men.

a - - - men, a-men, a - - - men, a - - - men, a-men, a - - - - men, a - - men, a - men.

a - - - men, a-men, a - - - men, a - - - men, a-men, a - - - - men, a - - men, a - men.

DIXIT.

By MET.

MODERATO.

mf Dix - it Do - mi-nus Do - mi-no me - o se - de a dex - tris me - - - is Do - nec po - nam i-ni

mf Dix - it Do - mi-nus Do - mi-no me - o se - de a dex - tris me - - - is Do - nec po - nam i-ni

mf Dix - it Do - mi-nus Do - mi-no me - o se - de a dex - tris me - - - is Do - nec po - nam i-ni

mf Dix - it Do - mi-nus Do - mi-no me - o se - de a dex - tris me - - - is Do - nec po - nam i-ni

MODERATO.

mf

mi - eos tu - os sca - bel - lum pe-dum tu - o - - - rum; Domi - na - re in me - di-o in-i-mi co - rum tu -

mi - eos tu - os sca - bel - lum pe-dum tu - o - - - rum; Domi - na - re in me - di-o in-i-mi co - rum tu -

mi - eos tu - os sca - bel - lum pe-dum tu - o - - - rum; Domi - na - re in me - di-o in-i-mi co - rum tu -

mi - eos tu - os sca-bel - lum pe-dum tu - o - - - rum; Domi - na-re in medio in - - i - mi co - rum tu -

The first system consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a grand staff (Piano). The vocal parts have lyrics in Latin. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex, syncopated pattern in the left hand.

SOLO.

- o - rum tu - o - - rum, Vir - gam vir - tu-tis, vir - tu - tis tu - æ e - mit - tet

- o - rum tu - o - - rum,

- o - rum tu - o - - rum,

- o - rum tu - o - - rum,

The second system continues the vocal and piano parts. It begins with a 'SOLO.' marking above the first vocal staff. The lyrics continue. The piano accompaniment continues with similar rhythmic patterns, including some chords and arpeggiated figures.

Do-minus ex Si - - - on

SOLO.
p Ju - ra - vit Do - minus et non pœ-ni-te-bit e - um tu es sa - cer - dos in æ - ter - num secundum

The first system of the musical score features a vocal line with a long note on 'Si' and a piano introduction for the soloist on 'Ju - ra - vit'. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

Tutti. De tor - ren - te in vi - a bi - bet proptere - a ex - al - - ta - - bit

Tutti. De tor - ren - te in vi - a bi - bet proptere - a ex - al - - ta - - bit

Tutti. De tor - ren - te in vi - a bi - bet proptere - a ex - al - - ta - - bit

Tutti. or - di-nem Mel - chi-se-dech or - di-nem Mel - chi - se - dech. De tor - ren - te in vi - a bi - bet proptere - a ex - al - - ta - - bit

The second system is marked 'Tutti' and features a four-part vocal setting of the Gloria Patri. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

ca - put Glo - ri - a Pa - tri, glo - ri - a Fi-li-o, et Spi - ri -

ca - put Glo - ri - a Pa - tri, glo - ri - a Fi-li-o, et Spi - ri -

ca - put Glo - ri - a Pa - tri, glo - ri - a Fi-li-o, et Spi - ri -

ca - put Glo - ri - a Pa - tri, glo - ri - a Fi-li-o, et Spi - ri -

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal staves are in treble and bass clefs, with lyrics written below them. The piano accompaniment is in grand staff (treble and bass clefs). The music is in a key with one sharp (F#) and a 4/4 time signature. The tempo is marked 'p' (piano). The lyrics are: 'ca - put Glo - ri - a Pa - tri, glo - ri - a Fi-li-o, et Spi - ri -'.

- tu - i Sanc - - - to. Si-cut e - rat in prin - ci-pi - o et nunc et sem - per et in sæcu-la sæ-cu - lorum a -

- tu - i Sanc - - - to. Si-cut e - rat in prin - ci-pi - o et nunc et sem - per et in sæcu-la sæ-cu - lorum a -

- tu - i Sanc - - - to. Si-cut e - rat in prin - ci-pi - o et nunc et sem - per et in sæcu-lo sæ-cu - lorum a -

- tu - i Sanc - - - to. Si-cut e - rat in prin - ci-pi - o et nunc et sem - per et in sæcu-lo sæ-cu - lorum a -

The second system of the musical score continues the vocal and piano parts. The vocal staves have lyrics: '- tu - i Sanc - - - to. Si-cut e - rat in prin - ci-pi - o et nunc et sem - per et in sæcu-la sæ-cu - lorum a -'. The piano accompaniment continues with a similar melodic and harmonic structure. The tempo remains 'p' (piano). The lyrics are: '- tu - i Sanc - - - to. Si-cut e - rat in prin - ci-pi - o et nunc et sem - per et in sæcu-la sæ-cu - lorum a -'.

men, a - men, a - - men, a - - - men, a - men, a - men, a - - - - men, a - men, a - - - men.

men, a - men, a - - men, a - - - men, a - men, a - men, a - - - - men. a - men, a - - - men.

men, a - - - - men, a - men, a - men, a - - - - men, a - men, a - - - - men.

men, a - - - - men, a - - - - men, a - men, a - men, a - - - - men.

f

CONFITEBOR.

ANDANTE.

mf *p* *f*

Confi - te - bor ti - bi Do - mi - ne in to - to cor - de me - o et congregati - o -

Confi - te - bor ti - bi Do - mi - ne in to - to cor - de me - o et congregati - o -

mf *p* *f*

in to - to cor - de me - o in con - si - li - o jus - to - rum et congregati - o -

mf *p* *f*

in to - to cor - de me - o in con - si - li - o jus - to - rum et congregati - o -

ANDANTE.

mf *p* *mf* *p* *f*

ne, Mag-na o - pera Do - mi - ni, ex - qui - si - ta, ex - qui - si - ta om - nes vo - lun - ta - tes

ne, Mag-na o - pera Do - mi - ni, ex - qui - si - ta, ex - qui - si - ta in om - nes vo - lun, volunta - tes

ne, Mag-na o - pera Do - mi - ni ex - qui - si - ta, ex - qui - si - ta in om - nes vo - lun, volunta - tes

ne, Mag-na o - pera Do - mi - ni ex - qui - si - ta, ex - qui - si - ta in om - nes vo - lun, volunta - tes

The first system of the musical score features four vocal staves (Soprano, Alto, Tenor, and Bass) and a grand piano accompaniment. The lyrics are in Latin, and the music is in a minor key with a common time signature. The piano part consists of a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

e - - - - - jus, sapi en - ti - æ, SOLI.

vo - luntates e - jus, sapi en - ti - æ, SOLI.

vo - luntates e - jus, i - ni - ti - um i - SOLI.

vo - luntates e - jus, Sanctum et ter - ri - bi - le, ter - ri - bi - le no - men e - jus i - ni - ti - um i -

The second system continues the musical score. It includes the same four vocal staves and piano accompaniment. The lyrics continue, with some parts marked 'SOLI.' (Solo). The piano part features a more complex texture with chords and moving lines in both hands. The system concludes with a 'ped.' (pedal) marking in the piano part.

First system of the musical score. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are in Latin. Dynamics include *mf* and *f*. A *Tutti.* marking is present.

sapi-en-ti - æ ti-mor Do - mi-ni, Intellectus bo - nus lau-da - ti-o e-jus ma - net in
 sapi-en-ti - æ ti-mor Do - mi-ni Intellectus bo - nus bo - nus lau-da - ti-o e-jus ma - net in
 - ni-ti - um ti-mor Do - mi-ni Intellectus bo - nus fa-ci - en - ti - bus e - um lau - da - ti - o e - jus ma - net in
 - ni-ti - um ti-mor Do - mi-ni Intellec-tus bo - nus om-nibus fa-ci - en - ti - bus bo-nus lau - da - ti-o e-jus ma - net in

Second system of the musical score. It continues the four vocal staves and piano accompaniment. Dynamics include *p* and *f*.

sæ - culum sæ - - cu - li, Glo - ri - a Pa - tri, glo - ri - a Fi - li - o,
 sæ - culum sæ - cu - li, Glo - ri - a Pa - tri, glo - ri - a Fi - li - o,
 sæ - cu-lum sæ - cu - li, Glo - ri - a Fi - li - o, et spi -
 sæ - cu-lum sæ - cu - li, Glo - ri - a Fi - li - o, et spi -

Spi - ri - tu-i Sanc - to sicut e - rat in prin - ci - pi - o, et nunc et semper et in sæ - cu - la sæ - cu - lorum, sæ - cu - lorum, sæ - cu -
 Spi - ri - tu-i Sanc - to sicut e - rat in prin - ci - pi - o, et nunc et semper et in sæ - cu - la sæ - cu - lorum, sæ - cu - lorum, sæ - cu -
 - tu - i Spi - ri - tu-i Sanc - to sicut e - rat in prin - ci - pi - o, et nunc et semper et in sæ - cu - la sæ - cu - lorum, sæ - cu - lorum, sæ - cu -
 - tu - i Spi - ri - tu-i Sanc - to sicut e - rat in prin - ci - pi - o, et nunc et semper et in sæ - cu - la sæ - cu - lorum, sæ - cu - lorum, sæ - cu -

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in G major and 4/4 time. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex bass line in the left hand. The lyrics are in Latin, and the music concludes with a final cadence.

- lo - rum, A - men, A - men, A - men, A - - men, A - - men.
 - lo - rum, A - men, A - men, A - men, A - men, A - - men, A - - men.
 - lo - rum, A - men, A - men, A - men, A - men, A - men, A - - men.
 - lo - rum, A - men, A - men, A - men, A - men, A - men, A - - men.

The second system of the musical score continues the vocal parts and piano accompaniment. The vocal parts are in G major and 4/4 time. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex bass line in the left hand. The lyrics are in Latin, and the music concludes with a final cadence.

BEATUS.

By M.T.

205

ANDANTINO.

p **SOLI.**

Bea - tus vir qui ti - met vir qui ti - met Dominum, in man - da - - tis e - - - jus vo - let ni -

p **SOLI.**

Bea - tus vir qui ti - met vir qui ti - met Dominum, in manda - tis e - - - jus volet ni - -

SOLI.

in manda - tis e - jus volet ni - - - -

ANDANTINO.

mf

mf **Tutti.**

mis, Po - tens in ter - ra e - rit semen e - jus, ge - ne - ra - ti - o rec - to - rum, gene - ra - ti - o rec - to - rum benedi -

mf **Tutti.**

mis, Po - tens in ter - ra e - rit semen e - jus, ge - ne - ra - ti - o rec - to - rum, gene - ra - ti - o rec - to - rum benedi -

mf **Tutti.**

mis, Po - tens in ter - ra e - rit semen e - jus, ge - ne - ra - ti - o rec - to - rum, gene - ra - ti - o rec - to - rum benedi -

mf **Tutti.**

Po - tens in ter - ra e - rit semen e - jus, ge - ne - ra - ti - o rec - to - rum, ge - ne - ra - ti - o rec - to - rum benedi -

mf

f

ce - - - tur, Pec - ca - tor vi - de - bit et i - ras - ce - tur, den - ti - bus

ce - - - tur, Pec - ca - tor vi - de - bit et i - ras - ce - tur, den - ti - bus

ce - - - tur, Pec - ca - tor vi - de - bit et i - ras - ce - tur, den - ti - bus

ce - - - tur, Pec - ca - tor vi - de - bit et i - ras - ce - tur, den - ti - bus

su - - is fre - met et ta - bes - cet, de - si - de - ri - um pec - ca - to - rum per - i - bit, Glo - ri - a

su - - is fre - met et ta - bes - cet, de - si - de - ri - um pec - ca - to - rum per - i - bit, Glo - ri - a

su - - is fre - met et ta - bes - cet, de - si - de - ri - um pec - ca - to - rum per - i - bit,

su - - is fre - met et ta - bes - cet, de - si - de - ri - um pec - ca - to - rum per - i - bit,

Pa - tri glo - ri - a Fi-li-o et Spi - ri - tu-i Sanc - - - - - to Si-cut erat in prin-ci-pi-o,

Pa - tri glo - ri - a Fi-li-o et Spi - ri - tu-i Sanc - - - - - to Si-cut erat in prin-ci-pi-o,

et Spi - ri - tu-i Sanc - - - - - to Si-cut erat in prin-ci-pi-o,

si-cut erat in prin-ci-pi-o,

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts (Soprano, Alto, Tenor, and Bass) enter with the lyrics 'Pa - tri glo - ri - a Fi-li-o et Spi - ri - tu-i Sanc - - - - - to Si-cut erat in prin-ci-pi-o,'. The piano accompaniment provides a harmonic foundation with chords and moving lines in both hands. Dynamics include *mf* (mezzo-forte) and *f* (forte).

et nunc et sem-per et in sæ-cu-la sæ-cu-lo - rum, a - men, a - men, a - men, a - - men, a - - men.

et nunc et sem-per et in sæ-cu-la sæ-cu-lo - rum, a - men, a - men, a - men, a - - men, a - - men.

et nunc et sem-per et in sæ-cu-la sæ-cu-lo - rum, a - men, a - men, a - men, a - - men, a - - men.

et nunc et sem-per et in sæ-cu-la sæ-cu-lo - rum, a - men, a - - - men, a - - men, a - - men.

The second system continues the musical score with the same four vocal staves and piano accompaniment. The lyrics are 'et nunc et sem-per et in sæ-cu-la sæ-cu-lo - rum, a - men, a - men, a - men, a - - men, a - - men.' The piano accompaniment features a prominent bass line and chords. Dynamics include *f* (forte) and *p* (piano). A 'Ped.' (pedal) marking is visible at the bottom of the piano part.

ALLEGRO MODERATO.

Lau-da - te pu - e-ri Do - mi - num lau -

Lau-da - te pu - e-ri Do - mi - num lau -

Lau - da - - te

Lau - da - - te

ALLEGRO MODERATO.

da - te no - men Do - mi - ni Lau - da - te, lau - da - - te ex - hoc nunc et us - que in

da - te no - men Do - mi - ni Lau - da - te, lau - da - - te ex - hoc nunc et us - que in

pu - e - - ri, sit no - men Do - mi - ni, sit be - - ne - dic - tum, ex - hoc nunc et us - que in

pu - e - - ri, sit no - men Do - mi - ni sit be - - ne - dic - tum, ex - hoc nunc et us - que in

First system of the musical score. It consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a grand piano accompaniment. The vocal parts are marked with a forte (*f*) dynamic. The lyrics are: *sæ - cu - lum Quis sicut Do-mi - nus De-us noster, qui in al - - - tis ha-bitat et hu - mi - li - a res-pi-cit in cœlo*. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in both hands.

Second system of the musical score. It continues with four vocal staves and a grand piano accompaniment. The vocal parts are marked with a piano (*p*) dynamic. The lyrics are: *et in ter - - - ra, Qui ha - - - bi - ta - re facit ste - ri - lem in do - mo læ -* for the first two staves, and *et in ter - - - ra, Qui ha - - - bi - ta - re facit ste - ri - lem in do - mo matrem fi - li - o - rum læ -* for the last two staves. The piano accompaniment continues with a similar rhythmic pattern.

tan - - - - tem, Glo - ri-a Pa-tri glo - ri-a
 tan - - - - tem, Glo - ri-a Pa-tri glo - ri-a
 tan - - - - tem, Pa-tri
 tan - - - - tem, Pa-tri

The first system of the musical score consists of five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, and Bass) with lyrics. The fifth staff is a piano accompaniment. The lyrics for the vocal parts are: 'tan - - - - tem, Glo - ri-a Pa-tri glo - ri-a'. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex rhythmic pattern in the left hand.

Fi-li-o Spi-ri-tu-i Sanc-to Si-cut e-rat in prin-ci-pi-o si-cut e-rat in prin-ci-pi-
 Fi-li-o Spi-ri-tu-i Sanc-to in prin-ci-pi-o in prin-ci-pi-
 Fi-li-o et Spi-ri-tu-i, Spi-ri-tu-i Sanc-to Si-cut e-rat in prin-ci-pi-o si-cut e-rat in prin-ci-pi-
 Fi-li-o et Spi-ri-tu-i, Spi-ri-tu-i Sanc-to si-cut e-rat in principi-o si-cut erat in prin-

The second system of the musical score consists of five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, and Bass) with lyrics. The fifth staff is a piano accompaniment. The lyrics for the vocal parts are: 'Fi-li-o Spi-ri-tu-i Sanc-to Si-cut e-rat in prin-ci-pi-o si-cut e-rat in prin-ci-pi-'. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex rhythmic pattern in the left hand.

o, si-cut e - rat in prin - ci - pi - o, et nunc et sem - per et in sæ - cu - la sæcu - lo - rum a - - men,

o, in prin - ci - pi - o, et nunc et sem - per et in sæ - cu - la sæcu - lo - rum a - - -

o, si-cut e - rat in prin - ci - pi - o, et nunc et sem - per et in sæ - cu - la sæcu - lo - rum a - - men,

ci-pi-o, si - cut e-rat in prin-ci-pi-o, et nunc et sem-per et in sæ-cu-la sæ - - cu - lo - rum a - - men,

a - - men, a - - - - - men, a - men, a - - - men, a - - - - men.

a - - men, a - - - - - men, a - men, a - - - men, a - - - - men.

a - - - men, a - - - - - men, a - men, a - - - men, a - men, a - - - men, a - - - - men.

a - - men, a - - - - - men, a - men, a - - - men, a - men, a - - - men, a - - - - men.

ALLEGRO NON TROPPO.

Lau - da - te Do - - mi-num om - nes gen - tes, lau - - da - te e - - - - um om - nes po - pu -

Lau - da - te Do - - mi-num om - nes gen - tes, lau - - da - te e - - - - um om - nes po - pu -

Lau - da - te Do - - mi-num om - nes gen - tes, lau - - da - te e - - - - um om - nes po - pu -

Lau - da - te Do - - mi-num om - nes gen - tes, lau - - da - te e - - - - um om - nes po - pu -

ALLEGRO NON TROPPO.

li, Quo-ni-am confir - ma-ta est su - per-nos mi - se - ri - cor - di - a, su - per-nos mise ri - cor - di - a e - - -

li, Quo-ni-am confir - ma-ta est su - per-nos mi - se - ri - cor - di - a, su - per-nos mise ri - cor - di - a e - - -

li, Quo-ni-am confir - ma-ta est su - per-nos mi - se - ri - cor - di - a, mi - se - ri - cor - di - a e - - -

li, Quo-ni-am confir - ma-ta est su - per-nos mi - se - ri - cor - di - a, su - per-nos miseri - cor - di - a e - - -

SOLO.

p

jus, et veri-tas Do - mini manet in æ - ter - - num in æ - ter - - num Glo - ri - a

jus, et veri-tas Do - mini manet in æ - ter - - num in æ - ter - - num

jus, et veri-tas Do - mini manet in æ - ter - - num in æ - ter - - num

jus, et veri-tas Do - mini manet in æ - ter - - num in æ - ter - - num

Tutti.

Pa - tri, glo - ri - a Fi-li-o, et Spi - ri - tu - i Sanc - - - to Si - cut erat in prin-

Si - cut e-rat in prin-

Si - cut erat in prin-

Si - cut erat in prin-

Si - cut erat in prin-

ci - pi-o et nunc et sem-per et in sæ - cu-lo sæ-cu - lorum a - - men, a - men,

ci - pi-o et nunc et sem-per et in sæ - cu-la sæ-cu - lorum a - - men,

ci - pi-o et nunc et sem-per et in sæ - cu-la sæ-cu - lorum a - - men,

ci - pi-o et nunc et sem-per et in sæ - cu-la sæ-cu - lorum a - - men, a - men,

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in G major and 4/4 time. The lyrics are: 'ci - pi-o et nunc et sem-per et in sæ - cu-lo sæ-cu - lorum a - - men, a - men,'. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex rhythmic pattern in the left hand.

a - men, a - - - - men, a - - - - men, a - - - - men.

a - - - - men, a - men, a - men, a - - - - men, a - - - - men.

a - - - - men, a - men, a - men, a - - - - men, a - - - - men.

a - men, a - - - - men, a - - - - men, a - - - - men.

Plena Org.

The second system of the musical score continues the vocal and piano parts. The lyrics are: 'a - men, a - - - - men, a - - - - men, a - - - - men.' The piano accompaniment continues with the same rhythmic patterns. The system concludes with a double bar line.

ADAGIO

1 Lu - cis Cre - a - tor op - ti - me, Lu - cem di - e - rum pro - fe - rens, Pri - mor - di - is lu - cis no -

1 Lu - cis Cre - a - tor op - ti - me, Lu - cem di - e - rum pro - fe - rens, Pri - mor - di - is lu - cis no -

1 Lu - cis Cre - a - tor op - ti - me, Lu - cem di - e - rum pro - fe - rens, Pri - mor - di - is lu - cis no -

1 Lu - cis Cre - a - tor op - ti - me, Lu - cem di - e - rum pro - fe - rens, Pri - mor - di - is lu - cis no -

ADAGIO.

væ, Mun - di pa - rans o - ri - gi - nem, A - men.

væ, Mun - di pa - rans o - ri - gi - nem, A - men.

væ, Mun - di pa - rans o - ri - gi - nem, A - men.

væ, Mun - di pa - rans o - ri - gi - nem, A - men.

A - men.

2

Qui mane junctum vesperi,
Diem vocari præcipis ;
Illabitur tetrum chaos :
Audi preces cum fletibus.

5

Præsta, Pater piissime,
Patrique compar unico,
Cum Spiritu Paraclito
Regnans per omne sæculum
Amen.

3

Ne mens gravata crimine,
Vitæ sit exul munere :
Dum nil perenne cogitat,
Seseque culpis illigat.

V. Dirigatur, Domine oratio mea,

R. Sicut incensum in conspectu
tuo.

4

Cœleste pulset ostium,
Vitale tollat præmium :
Vitemus omne noxium :
Purgemus omne pessimum.

ADAGIO.

Magni-ficat a-ni-ma me-a Do-mi-num, mag-ni-fi-cat, magni-fi-

Magni-ficat a-ni-ma me-a Do-mi-num, mag-ni-fi-cat, magni-fi-

Magni-ficat a-ni-ma me-a Do-mi-num, mag-ni-fi-cat, magni-fi-

Magni-ficat a-ni-ma me-a Do-mi-num, mag-ni-fi-cat, mag-ni-fi-cat,

ADAGIO.

cat, Mag-ni-fi-cat. Et ex-ul-ta-vit spi-ri-tus me-us, et ex-ul-ta-vit, spi-

cat, Mag-ni-fi-cat. spi-ri-tus me-us, spi-

cat, Mag-ni-fi-cat. spi-ri-tus me-us, spi-

Mag-ni-fi-cat.

VIVACE.

f **Tutti.**

- - ri-tus me - us in De-o Sa-lu-ta-ri me-o, in De-o Sa-lu-ta-ri me-o, in De-o Sa-lu-ta-ri me - - -

f **Tutti.**

- - ri-tus me - us in De-o Sa-lu-ta-ri me-o, in De-o Sa-lu-ta-ri me-o, in De-o Sa-lu-ta-ri me - - -

f **Tutti.**

- - ri-tus me - us in De-o Sa-lu-ta-ri me-o, in De-o Sa-lu-ta-ri me-o, in De-o Sa-lu-ta-ri me - - -

f **Tutti.**

in De-o Sa-lu-ta-ri me-o, in De-o Sa-lu-ta-ri me-o, in De-o Sa-lu-ta-ri me - - -

f **BASSO.**

p o, Sa-lu-ta-ri me - o, Sa-lu-ta-ri me - o. *p* **SOLO.** Qui - a res -

p o, Sa-lu-ta-ri me - o, Sa-lu-ta-ri me - o.

p o, Sa-lu-ta-ri me - o, Sa-lu-ta-ri me - o.

p o, Sa-lu-ta-ri me - o, Sa-lu-ta-ri me - o.

p o, Sa-lu-ta-ri me - o, Sa-lu-ta-ri me - o.

p *f* *p*

pex-it humilitatem ancil-læ su - æ ec - - ce e - nim ex hoc be - a - tam me di - cent -

om - - nes ge - ne - ra - ti - o - nes, . . . et mise - ri - cordia in pro - genies, pro -
 de - pos - u - it po -
 Et mi-se - ri - cor-di-a e - - jus a proge - ni-e in pro-ge-ni - es,
 Et mi-se - ri - cor-di-a e - - jus a proge - ni-e in pro-ge-ni - es, ti -

ge - - - ni - es ti - - men - ti - bus e - - um et ex - al - ta - vit hu - mi - - les.

ten - tes de se - de, ex - al - ta - vit hu - - - mi - les ex - al - ta - vit hu - - - mi - les.

ti - - men - ti - bus e - - um, et ex - al - ta - vit hu - - mi - les.

men - - - ti - bus. ti - - men - ti - bus e - - um, et ex - al - ta - vit hu - - mi - les.

Tutti.
Glo - ri - a Pa - tri, glo - ri - a Fi - li - o, et Spi - ri - tu - i Sanc - - to. Si - cut

Tutti.
Glo - ri - a Pa - tri, glo - ri - a Fi - li - o, et Spi - ri - tu - i Sanc - - to. Si - cut

Tutti.
Glo - ri - a Pa - tri, glo - ri - a Fi - li - o, et Spi - ri - tu - i Sanc - - to. Si - cut

Tutti.
Glo - ri - a Pa - tri, glo - ri - a Fi - li - o, et Spi - ri - tu - i Sanc - - to. Si - cut

e - rat in prin - ci-pi-o, si-cut e - rat in prin - ci-pi-o, et nunc et sem-per et in sæ-cula sæ-cu-lo - rum, a - - - men.
 e - rat in prin - ci-pi-o, si-cut e - rat in prin - ci-pi-o, et nunc et sem-per et in sæ-cula sæ-cu-lo - rum, a - - - men.
 e - rat in prin - ci-pi-o, si-cut e - rat in prin - ci-pi-o, et nunc et sem-per et in sæ-cula sæ-cu-lo - rum, a - - - men.
 e - rat in prin - ci-pi-o, si-cut e - rat in prin - ci-pi-o, et nunc et sem-per et in sæ-cula sæ-cu-lo - rum, a - - - men.

a - - - men, a - - - men, amen, a - - - men, a - - - men, a - - - men, a - - - men, amen, a - - - - men, a - - - -
 a - - - - men, a - - - - men, a - - - - men, a - - - -
 amen, a - - - - men, a - - - - men, amen, a - - - - - men, a - - - -
 a - - - -

MAGNIFICAT. Concluded.

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[illegible]

FROM ADVENT UNTIL THE PURIFICATION.

MODERATO ASSAI. SOLO.

Al - ma Redempto - ris mater quæ pervia cœ - li por - ta, por - ta ma - nes et stel - la ma - ris

night, God while angels bless her, pray a mortal, sing a mortal, cry thy name
Thou God of men

MODERATO ASSAI.

p

Tutti.

succurre cadenti ca - den - ti surgere qui cu - rat po - pu - lo, Tu quæ ge - nu - is - ti na -

and God of angels *Thou O God, Thou art our* *creator* *Thou art*

Tu quæ ge - nu - is - ti na -

Tu quæ Tu quæ ge - nu - is - ti na -

Tu quæ ge - nu - is - ti na -

SOLO.

tu - ra mi - ran - te tuum sanctum ge - ni - to - rem, vir - go pri - us ac pos - te - ri - us, Ga - bri - e - lis ab o -

tu - ra mi - ran - te tuum sanctum ge - ni - to - rem,

tu - ra mi - ran - te tuum sanctum ge - ni - to - rem,

tu - ra mi - ran - te tuum sanctum ge - ni - to - rem,

p

Tutti.

re ab o - - - re sumens il - lud a - ve, a - ve, a - ve, pec - ca - to - rum mi - se - re - - re,

Tutti.

sumens il - lud a - ve, a - ve, a - ve, a - ve, pec - ca - to - rum, mi - se - re - - re,

sumens il - lud a - ve, a - ve, a - ve, a - ve, pec - ca - to - rum, mi - se - re - - re,

su - mens, il - lud, a - ve, a - ve, a - ve, pec - ca - to - rum, mi - se - re - - re,

pec - ca - to - rum mi - se - re - re, mi - se - re - re, mi - se - re - re pec - ca - to - rum.
 pec - ca - to - rum mi - se - re - re, mi - se - re - re, mise - re - re pec - ca - to - rum,
 pec - ca - to - rum mi - se - re - re mi - se - re - re, mise - re - re pec - ca - to - rum,
 pec - ca - to - rum mi - se - re - re mi - se - re - re, mise - re - re pec - ca - to - rum,

mi - se - re - re, mi - se - re - re, mise - re - re.
 mi - se - re - re, mi - se - re - re, mise - re - re.
 mi - se - re - re, mi - se - re - re, mise - re - re.
 mi - se - re - re, mi - se - re - re, mise - re - re.

RESPONSES.

IN ADVENT. V. Angelus Domini nuntiavit Mariae.
R. Et concepit de Spiritu Sancto.

AFTER ADVENT. V. Post partum Virgo inviolata permansisti.
R. Dei Genitrix intercede pro nobis.

AVE REGINA. DUETT FOR SOPRANO AND ALTO.

A. WERNER.

225

FROM THE PURIFICATION UNTIL EASTER.

ANDANTE.

p

A - ve, A - ve Re - gi - na cœ - lo - rum, A - ve Do-mi-na An - ge - lo - rum. Sal - ve - ra - dix

A - ve, A - ve Re - gi - na cœ - lo - rum, A - ve Do-mi-na An - ge - lo - rum.

ANDANTE.

p

sal - ve por - ta, Sal - ve ra - dix, sal - ve por - ta,

Ex qua mun - do lux est or - - ta, Sal - ve ra - dix, sal - ve por - ta,

Ex qua mun - do lux est or - - ta, gau - de Vir - go glo - ri - -

Ex qua mun - do lux est or - - ta, gau - de Vir - go

o - sa su - per om - nes su - per om - nes spe - ci - o - - sa; Va - le, o val - de
glo - ri - o - sa su - per om - nes, om - nes spe - ci - o - - sa; Va - le, o val - de

val - de de - co - ra Et pro - no - bis Chris - tum ex - o - - ra Va - le, O val - de val - de de -
val - de de - co - ra Et pro - no - bis Chris - tum ex - o - - ra Va - le, O val - de val - de de -

co - - ra Et pro - no - bis, et pro - no - bis Chris - tum ex - o - - - ra.
co - - ra Et pro - no - bis, et pro - no - bis Chris - tum ex - o - - - ra.

RESPONSES. V. Dignare me. etz.
R. Da mihi virtutem contra hostes tuos.

FROM EASTER UNTIL TRINITY SUNDAY.

227

ALLEGRETTO.

Re-gi-na Cœ-li læ-ta-re Al-le-lu-ja, Al-le-lu-ja Re-

Re-gi-na Cœ-li læ-ta-re Al-le-lu-ja, Al-le-lu-ja Re-

Re-gi-na Cœ-li læ-ta-re Al-le-lu-ja, Al-le-lu-ja Re-

Re-gi-na Cœ-li læ-ta-re Al-le-lu-ja, Al-le-lu-ja Re-

ALLEGRETTO.

f

Con Pedal.

Con Pedal.

gi - na Cœ - li læ - ta - re Al - le - lu - ja, Al - le - lu - ja, Qui - a quem me - ru - is - ti por - ta - re Qui - a quem me - ru - is - ti por - ta - re quem

gi - na Cœ - li læ - ta - re Al - le - lu - ja, Al - le - lu - ja, Qui - a quem me - ru - is - ti por - ta - re Qui - a quem me - ru - is - ti por - ta - re quem

gi - na Cœ - li læ - ta - re Al - le - lu - ja, Al - le - lu - ja, Qui - a quem me - ru - is - ti por - ta - re Qui - a quem me - ru - is - ti por - ta - re quem

gi - na Cœ - li læ - ta - re Al - le - lu - ja, Al - le - lu - ja,

p

f **Tutti.**

me - ru - is - ti por - ta - re Al - le - lu - ja, Al - le - lu - ja, Al - le - lu - ja, Al - le - lu - ja, Al - le - lu - ja, Al - le - lu - ja, Al - le - lu - ja, Al - le - lu - ja.

f **Tutti.**

me - ru - is - ti por - ta - re Al - le - lu - ja, Al - le - lu - ja, Al - le - lu - ja, Al - le - lu - ja, Al - le - lu - ja, Al - le - lu - ja, Al - le - lu - ja, Al - le - lu - ja.

f **Tutti.**

me - ru - is - ti por - ta - re Al - le - lu - ja, Al - le - lu - ja, Al - le - lu - ja, Al - le - lu - ja, Al - le - lu - ja, Al - le - lu - ja, Al - le - lu - ja, Al - le - lu - ja.

f **Tutti.**

Al - le - lu - ja, Al - le - lu - ja, Al - le - lu - ja, Al - le - lu - ja, Al - le - lu - ja, Al - le - lu - ja, Al - le - lu - ja, Al - le - lu - ja.

f

Con Pedal.

f

si - cut dix - it, si - cut dix - it Al - le - lu - ja, Al - le - lu - ja,

f

si - cut dix - it, si - cut dix - it Al - le - lu - ja, Al - le - lu - ja,

f

Re - surrexit si - cut dix - it, Resurrexit si - cut dix - it Al - le - lu - ja, Al - le - lu - ja,

f

Re - surrexit si - cut dix - it, Resurrexit si - cut dix - it Al - le - lu - ja, Al - le - lu - ja,

f

SOLI.

o - ra pro no - bis De - - um.

SOLI.

o - ra pro no - bis De - - um.

SOLI.

o - ra pro no - bis De - - um.

p

mp O - ra pro no - bis, o - ra pro no - bis, o - ra pro no - bis De - um.

mp O - ra pro no - bis, o - ra pro no - bis, o - ra pro no - bis De - um.

mp O - ra pro no - bis, o - ra pro no - bis, o - ra pro no - bis De - um.

mp O - ra pro no - bis, o - ra pro no - bis, o - ra pro no - bis De - um.

mf CRESCENDO.

f Tutti. Regi - na Cœ - li læ - ta - re Al - le -

f Tutti. Regi - na Cœ - li læ - ta - re Al - le -

f Tutti. Regi - na Cœ - li læ - ta - re Al - le -

f Tutti. Regi - na Cœ - li læ - ta - re Al - le -

lu - ja, Al - le - lu - ja, Alle - lu - ja, Al - le - lu - ja, Al - le - lu - ja, Alle - lu - ja, Al - le - lu - ja, Al - le - lu - ja.

lu - ja, Al - le - lu - ja, Alle - lu - ja, Al - le - lu - ja, Al - le - lu - ja, Alle - lu - ja, Al - le - lu - ja, Al - le - lu - ja.

lu - ja, Al - le - lu - ja, Alle - lu - ja, Al - le - lu - ja, Al - le - lu - ja, Alle - lu - ja, Al - le - lu - ja, Al - le - lu - ja.

lu - ja, Al - le - lu - ja, Alle - lu - ja, Al - le - lu - ja, Al - le - lu - ja, Alle - lu - ja, Al - le - lu - ja, Al - le - lu - ja.

RESPONSES. V. Gaude et iactare etc.
R. Quia surrexit Dominus vere Alleluja.

SALVE REGINA.

BY ZIMMERS.

FROM TRINITY SUNDAY, UNTIL ADVENT.

ADAGIO. SOLO.

Sal - ve re - gi - - na, ma - ter mi-se-ri - cor - di - æ, **Tutti.** Sal-ve mater mi-se - ri -

ADAGIO.

p *f*

SOLI. ***mf* Tutti.**

- cor - di - æ, vi - ta dul-ce-do et spes nos-tra, Sal-ve ad te cla-ma-mus ad te cla-ma-mus,

- cor - di - æ, ***mf* Tutti.** ad te cla-ma-mus, ad te cla-mamus,

SOLI. ***mf* Tutti.**

- cor - di - æ, vi - ta dul-ce-do et spes nostra, Sal-ve ad te cla-ma - mus ad te cla -ma-mus,

- cor - di - æ, ***mf* Tutti.** ad te cla-ma-mus, ad te cla-mamus,

mf

SOLO.

ex - u-les fi - li - i E - - væ. Ad te suspi - ra-mus

ex - u-les fi - li - i E - - væ

SOLO.

ex - u-les fi - li - i E - - væ ge - men - tes et fien-tes

SOLO.

ex - u-les fi - li - i E - - væ in hac lacry-marum

mf Tutti.

E - ja er - go ad-vo-ca - ta nos - tra, il - los tu - os mi - se-ri-cor-des o-cu-los

mf Tutti.

E - ja er - go ad-vo-ca - ta nos - tra, il - los tu - os mi - se-ri-cor-des o-cu-los

mf Tutti.

E - ja er - go ad-vo-ca - ta nos - tra, il - los tu - os mi - se-ri-cor-des o-cu-los

mf Tutti.

val - le, E - ja er - go advo-ca - ta nos - tra, il - los tu - os mi - se-ri-cor-des o-cu-los

ad nos con-ver-te, ad nos con-ver - - te

ad nos con-ver-te, ad nos con-ver - - te,

ad nos con-ver - te, ad nos con-ver - - te,

ad nos con-ver - te, ad nos con-ver - - te,

SOLO.
et Je - sum be-ne -dic-tum fruc-tum

The image displays a page from a musical score for 'Missa Solenne' by Franz Liszt. The score is written for voice and piano. The vocal parts are arranged in four staves, and the piano accompaniment is in the bottom two staves. The key signature is one flat (B-flat), and the time signature is 4/4. The lyrics are in Latin, and the music is marked with 'Tutti.' and 'p' (piano). The lyrics are: 'no - bis post hoc ex - i - li - um os - ven - tris tu - i no - bis post hoc ex - i - li - um os - ten - de no - bis post hoc ex - i - li - um os -'. The piano accompaniment features a prominent bass line with chords and a more active treble line with chords and some melodic movement.

ALLEGRETTO.

ten - de O cle - mens O pi - a O dul - cis

ten - de O cle - mens O pi - a O dul - cis

ten - de O cle - mens O pi - a O dul - cis

ten - de O cle - mens O pi - a O dul - cis

SOLL.

O vir - go O dul - cis vir - go, O dul - cis vir - go, vir - go Ma - ri - a O cle - mens

O vir - go O dul - cis vir - go, O dul - cis vir - go, vir - go Ma - ri - a

O vir - go O dul - cis vir - go, O dul - cis vir - go, vir - go Ma - ri - a O

O vir - go O dul - cis vir - go, O dul - cis vir - go, vir - go Ma - ri - a O

SOLL.

SOLL.

p

First system of the musical score. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a grand staff for piano accompaniment. The lyrics are: "O pi - a O dul - cis vir - go vir - go, Ma - ri - a, O dul - cis vir - go Ma - ri - - a,". The system concludes with a forte (f) dynamic and a "Tutti." marking.

Second system of the musical score, continuing the vocal and piano parts. The lyrics are: "cle - mens O pi - a O dul - cis vir - go, O dul - cis vir - go, vir - go Ma - ri - - a." The system concludes with a forte (f) dynamic.

RESPONSES. V. Ora pro nobis, sancta Dei Genitrix.
R. Ut digni efficiamur promissionibus Christi.

SALVE.

By ARON.

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MODERATO.

Sal - ve re - gi - na, ma - ter mi - se - ri - cor - di - æ, vi - ta dul - ce - do et spes nos - tra, sal - ve,

Sal - ve re - gi - na, ma - ter mi - se - ri - cor - di - æ, vi - ta dul - ce - do et spes nos - tra, sal - ve, sal - ve, sal - ve,

Sal - ve re - gi - na, ma - ter mi - se - ri - cor - di - æ, vi - ta dul - ce - do et spes nos - tra, sal - ve,

Sal - ve re - gi - na, ma - ter mi - se - ri - cor - di - æ, vi - ta dul - ce - do et spes nos - tra, sal - ve, sal - ve, sal - ve,

MODERATO.

Sal - ve ad te cla - ma - mus ge - men - tes et flen - tes in hac la - crimarum val - - le

Sal - ve ad te cla - ma - mus ge - mentes et flen - tes in hac la - cri - ma - rum val - le

Sal - ve in hac la - crimarum val - le

Sal - ve ad te cla - ma - mus ge - men - tes et flen - tes in hac la - cri - marum val - - le

First system of the musical score. It consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "E - ja er - go ad - vo - ca - ta nos - tra il - los tu - os mi - se - ri - cor - des o - cu - los ad nos con - ver - te, con -". The piano part features a steady accompaniment with chords and moving lines in both hands.

Second system of the musical score. It continues the four vocal staves and piano accompaniment. The lyrics are: "ver - te, et Je - sum be - ne - dic - tum fruc - tum ven - tris tu - i no - bis post hoc ex - i - li - um, ex - i - li -". The piano part continues with a similar accompaniment style, including a piano (*p*) marking in the left hand.

um os - ten - - de O cle - mens O pi - a O dul - cis vir - go Ma - ri - a, Ma - ri - -

um os - ten - - de O cle - mens O pi - a O dul - cis vir - go Ma - ri - a, Ma - ri - -

um os - ten - - de O cle - mens O pi - a O dul - cis vir - go Ma - ri - a, Ma - ri - -

um os - ten - - de O cle - mens O pi - a O dul - cis vir - go Ma - ri - a, Ma - ri - -

mf

a O cle - mens O pi - a O dul - cis vir - go Ma - ri - - a.

a O cle - mens O pi - a O dul - cis vir - go Ma - ri - - a.

a O cle - mens O pi - a O dul - cis vir - go Ma - ri - - a.

a O cle - mens O pi - a O dul - cis vir - go Ma - ri - - a.

f

Ped. ~~~~~

ADAGIO.

Tan - tum er - go sa - cra - ni -
Ge - ni - to - ri Ge - ni - to - ri Ge - ni - to - ri

ADAGIO.

men - tum ve - ne - re - mur cer - nu - i, ve - ne - re - mur cer - nu - i; et an - ti - quum do - cu -
to - que laus et ju - bi - la - ti - o, laus et ju - bi - la - ti - o; sa - lus, ho - nor, vir - tus

men - tum ve - ne - re - mur cer - nu - i, ve - ne - re - mur cer - nu - i; et an - ti - quum do - cu -
to - que laus et ju - bi - la - ti - o, laus et ju - bi - la - ti - o; sa - lus, ho - nor, vir - tus

men - tum ve - ne - re - mur cer - nu - i, ve - ne - re - mur cer - nu - i; et an - ti - quum do - cu -
to - que laus et ju - bi - la - ti - o, laus et ju - bi - la - ti - o; sa - lus, ho - nor, vir - tus

men - tum no - vo ce - - - dat ri - - - tu - i: Præ - - - stet fi - - des sup - - - ple -
 quo - que sit et be - - - ne - dic - - - ti - o: Pro - - - ce - den - ti ab u -

men - tum no - vo ce - dat ri - - - tu - i: Præ - - - stet fi - - des sup - - - ple -
 quo - que sit et be - ne - dic - - - ti - o: Pro - - - ce - den - ti ab u -

men - tum no - vo ce - - - dat ri - - - tu - i: Præ - - - stet fi - - des sup - - - ple -
 quo - que sit et be - - - ne - dic - - - ti - o: Pro - - - ce - den - ti ab u -

men - tum no - vo ce - - - dat ri - - - tu - i: Præ - - - stet fi - - des sup - - - ple -
 quo - que sit et be - - - ne - dic - - - ti - o: Pro - - - ce - den - ti ab u -

Man. Ped. Man.

- men - - tum sen - - su - um de - fec - tu - i.
 - tro - - que com - - par sit lau - da - ti - o.

- men - - tum sen - su - um de - fec - tu - i.
 - tro - - que com - par sit lau - da - ti - o.

- men - - tum sen - su - um de - fec - tu - i.
 - tro - - que com - par sit lau - da - ti - o.

- men - - tum sen - su - um de - fec - tu - i.
 - tro - - que com - par sit lau - da - ti - o.

ITALIAN LITANY TO THE BLESSED VIRGIN.

MODERATO.
Sopr.
Alto
Tenor.
Basso.

Ky - ri - e e - lei - son, Chris - te e - lei - son, Ky - ri - e e - lei - son, e - - le - i - son. Chris - te au - di nos, Chris - te ex - au - di nos.

1. Pater de coe - lis De - us, Fili Redemptor mundi De - us, Spiritus Sanc - te De - us, mi - se - re - re nobis mi - se - re - re no - bis.

1 and 2. Mi - se - re - re nobis	mi - se - re - re nobis	mi - se - re - re nobis	mi - se - re - re nobis	mi - se - re - re no - bis.
3. O - ra pro nobis	Ora pro nobis	O - ra pro nobis	O - ra pro nobis	O - ra pro no - bis.
2. Sanc - ta Tri - ni - tas	Sanc - ta Tri - ni - tas	U - nus De - us	mi - se - re - re nobis	mi - se - re - re no - bis.
3. Sanc - ta Ma - ri - a	Sancta De - i	Ge - ni - trix	Sanc - ta Vir - go	vir - gi - num
4. Ma - ter Chris - ti	Mater di - vi - nae	gra - ti - ae	Ma - ter pu - ri - si - ma,	
5. Ma - ter coe - li	Mater in - vi - o - la - ta	Ma - ter in - te - me - ra - ta,		
6. Ma - ter a - ma - bi - lis	Mater ad - mi - ra - bi - lis	Ma - ter Cre - a - to - ris,		
7. Ma - ter Sal - va - to - ris,	Vir - go pruden - tis	si - ma	Vir - go ve - ne - ran - da,	
8. Vir - go prae - di - can - da,	Vir - go po - tens	Vir - go cle - mens,		
9. Vir - go fi - de - lis,	Specu - lum jus - ti - ti - ae	Se - des sa - pi - en - ti - ae,		
10. Cau - sa nos - trae lae - ti - ti - ae,	Vas spi - ri - tu - a - le,	Vas ho - no - ra - bi - le,		
11. Vas insigne devoti - o - nis,	Ro - sa Mys - ti - ca	Tur - ris Da - vi - di - ca,		
12. Tur - ris e - bur - ne - a,	Do - mus au - re - a	Foe - de - ris ar - ca,		
13. Ja - nu - a coe - li,	Stella ma - tu - ti - na	Sal - lus in - fir - mo - rum,		
14. Re - fu - gium pec - ca - to - rum,	Consolatrix afflic - to - rum	Aux - i - li - um Chris - tia - no - rum,		
15. Re - gi - na An - ge - lo - rum,	Re - gi - na Pa - tri - ar - charum	Re - gi - na Pro - phe - ta - rum,		
16. Re - gi - na A - pos - to - lo - rum,	Re - gi - na na - Martyrum	Re - gi - na Con - fes - so - rum,		
17. Re - gi - na Vir - gi - num,	Re - gi - na Sancto - rum	omnium Re - gi - na	sine labe con - cep - ta	

O - ra pro no - bis, O - ra pro no - bis.

ANDANTE.
Crescendo.
Tempo primo.
D. C.

1. Agnus De - i qui tol - lis pec - ca - ta mundi, par - ce nobis par - ce no - bis, par - ce nobis Do - mi - ne. Chris - te au - di nos Chris - te ex - au - di nos.

2. exaudi nos ex - au - di nos exaudi nos Do - mi - ne.
3. Mi - se - re - re Mi - se - re - re Misere re no - bis.

MISSA BREVIS.

PALESTRINA.

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In the original without accompaniment.

KYRIE.

mf Ky - ri - e e - - - le - i - son, e - - - - - le - i -

mf Ky - - - ri - - - e, e - - - - - le - i - son,

mf Ky - - - ri - - - e, e - - - - - le - i - son,

le - i - son Ky - ri - e e - le - i - son. Chris - te e -

e - le - i - son e - le - i - son. Chris - te e -

Ky - ri - e e - le - i - son.

i - son e - le - i - son.

The first system consists of five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, and Bass) with lyrics. The fifth staff is the piano accompaniment. The music is in C major, 4/4 time, and includes a repeat sign and a double bar line.

le - i - son Chris - te e - le

le - i - son e - le - i - son Chris - te

Chris - te e - le - i - son e - le - i - son e - le - i - son

Chris - te e - le - i - son e -

The second system continues the vocal and piano parts. It features the same four vocal staves and piano accompaniment. The lyrics continue across the staves, with some staves having multiple lines of lyrics. The music includes a repeat sign and a double bar line.

First system of the musical score. It consists of five staves: four vocal staves (Soprano, Alto, Tenor, Bass) and one piano accompaniment staff. The vocal parts are in G major and 4/4 time. The lyrics are: "i - son, Chris - te e - le - i - son e - le i - son, e - le i - son, Chris - te e - le i - son, e - le i - son". The piano accompaniment is in G major and 4/4 time, featuring a melody in the right hand and a bass line in the left hand. The first measure of the piano accompaniment is marked with a piano (*p*) dynamic.

Second system of the musical score. It consists of five staves: four vocal parts and one piano accompaniment staff. The vocal parts continue the melody from the first system. The lyrics are: "i - son. Ky - ri - e e - le i - son, Ky - ri - e e - le i - son, Ky - ri - e e - le i - son, Ky - ri - e e - le i - son". The piano accompaniment continues the melody from the first system. The first measure of the piano accompaniment is marked with a piano (*p*) dynamic. The system concludes with a double bar line and a repeat sign.

First system of the musical score. It includes four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: e - le - - - i - son Ky - ri - e e - - le - - - i - son e - - son e - le - - i - son Ky - ri - e e - - le - - i - son e - le - - i - son Ky - ri - e e - - le - - i - son. The tempo is marked *mf* and the dynamics include *Dim.* and *mf*.

Second system of the musical score. It includes four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: le - - - i - son e - - le - - i - son. e e - le - - i - son e - le - - i - son. . . . Ky - ri - e e - - le - i - son. le - i - son Ky - ri - e e - - le - i - son e - le - i son. e - le - - i - son e - le - - i - son e - - le - - i - son. The tempo is marked *poco a poco.* and the dynamics include *p* and *Dim.*.

Et in ter - ra pax ho - mi - ni - bus bo - næ vo - lun - ta - tis. Lau - da - mus Te, be - ne - di - ci - mus

Et in ter - ra pax ho - mi - ni - bus bo - næ vo - lun - ta - tis. Lau - da - mus Te, be - ne - di - ci - mus

Et in ter - ra pax ho - mi - ni - bus bo - næ vo - lun - ta - tis. A . . .

Et in ter - ra pax ho - mi - ni - bus bo - næ vo - lun - ta - tis.

f *mf*

Te, a - do - ra - mus Te, glo - ri - fi - ca - - - - mus Te. prop - ter

Te, a - do - ra - mus Te, glo - ri - fi - ca - - - - mus Te. prop - ter mag - nam glo -

- - do - - ra - mus Te, glo - ri - fi - ca - - - - mus Te. Gra - ti - as a - gi - mus ti - bi prop - ter

a - - do - ra - mus Te, glo - ri - fi - ca - mus Te. Gra - ti - as a - gi - mus ti - - - - bi

5

mag-nam glo-ri-am tu-am. Do-mi-ne De-us Rex cœ-les-tis De-us Pa-ter om-ni-po-ri-am tu-am. Do-mi-ne De-us Rex cœ-les-tis De-us Pa-ter om-ni-po-mag-nam glo-ri-am tu-am. Do-mi-ne De-us Rex cœ-les-tis De-us Pa-ter om-ni-po-Do-mi-ne De-us Rex cœ-les-tis,

6

tens, Je-su Chris-te. Do-mi-ne De-tens, Je-su Chris-te. Do-mi-ne De-us Ag-tens, Do-mi-ne Fi-li u-ni-ge-ni-te Je-su Chris-te. Do-mi-ne De-us-Do-mi-ne Fi-li u-ni-ge-ni-te Je-su Chris-te.

Cres. *Dim.*

us Ag - nus De - - - i fi - li - us Pa - - tris. Qui tol - lis pec - ca - ta mun -

nus De - - i fi - li - us Pa - - - - - tris. Qui tol - lis pec - ca - ta mun -

fi - li - us Pa - - - - - tris. Qui tol - lis pec - ca - ta mun -

fi - - li - us Pa - - - - - tris. Qui tol - lis pec - ca - ta mun -

mf

di mi - se - re - re no - - - bis. Qui tol - lis pec - ca - ta mun - di su - - - sci - pe de - pre -

di mi - se - re - re no - - - bis. Qui tol - lis pec - ca - ta mun - di su - - - sci - pe de - pre - ca - ti -

di mi - se - re - re no - - - bis. Qui tol - lis pec - ca - ta mun - di su - - - sci - pe de - pre - ca -

- - - di Qui tol - - lis pec - ca - ta mun - di su - - - sci - pe de - pre - ca - ti -

ca - ti - o - nem nos - - - tram. mi - - se - re - re no - - - - bis

o - nem nos - - - - tram. mi - - se - re - re no - - - -

ti - o - nem nos - - - - tram. Qui se - - des ad dex - te - ram Pa - tris quo -

o - nem nos - tram. Qui se - des ad dex - te - ram Pa - - - - tris

quo - ni - am tu so - lus sanc - tus tu so - - - lus Do - mi - nus tu so - lus al - tis - si - mus

bis quo - ni - am tu so - lus sanc - tus tu so - lus Do - mi - nus tu so - lus al - tis - si - mus

ni - am tu so - lus sanc - - tus tu so - lus Do - mi - nus tu so - - lus al - tis - si - mus Je - - - su

quo - ni - am tu so - lus sanc - tus tu so - lus Do - mi - nus tu so - - lus al - tis - si - mus Je -

rinf.

Je - su Chris - - - te, cum Sanc - - to Spi - - - ri - tu in glo - ri - a De -

Je - su Chris - - - te, cum Sanc *rinf.* - - to Spi - - - ri - tu

Chris - - - te, cum Sanc - - to Spi - - - ri - tu in glo - ri - a De - i Pa -

rinf.

- - - su Chris - - - te in glo - ri - a De - i Pa - tris A -

f

- i Pa - - - tris in glo - ri - a De - i Pa - tris A - - - - - men.

in glo - ri - a De - i in glo - ri - a De - i Pa - tris A - - - men, De - - i Pa - tris A - - - - men.

- - - tris in glo - ri - a De - i Pa - tris A - men, De - i Pa - tris A - - - men, A - - - - - men.

- - - men, A - - - - - men, in glo - ri - a De - i Pa - tris A - men, in glo - ri - a De - i Pa - - tris A - - - - men.

mf Pa - - trem om - ni - po - ten - tem fac - to - rem cœ - - li et ter - - - - - ræ

mf Pa - trem om - ni - po - ten - - tem fac - to - rem cœ - - - - li et ter - - ræ vi - si - bi - -

mf vi - - - - si - bi - li - um om -

mf vi - - - - si - bi - -

et in - vi - si - bi - - - - - li - um et in u - num Do - mi -

li - um om - ni - um et in - vi - si - bi - - - - - li - um

- - - - - ni - um et in - vi - si - bi - li - um et in u - num Do - mi - num Je - - sum Chris - - - - -

li - um om - ni - um et in - vi - si - bi - - - - - li - um et in u - num Do - mi - num Je - - sum

num Je - sum Chris - tum Fi - li - um De - i u - ni - ge - - - - ni - tum et ex Pa - tre na - tum an -

Fi - li - um De - - - - i u - ni - ge - - ni - tum et ex Pa - - tre na - - tum

- - - - tum Fi - li - um De - i u - ni - ge - ni - tum et ex Pa - tre na -

Chris - - - - tum et ex Pa - tre na - tum an - te

- - - te om - ni - a sæ - cu - la. De - um de De - o De - - - um ve - rum de

De - um de De - o De - - um ve - rum de

tum an - - te om - - ni - a sæ - cu - la. Lu - men de lu - mi - ne De - um ve - rum de De - o

om - ni - a sæ - - - - Cres. - - - - cu - la. Lu - men de lu - mi - ne De - - um ve - - - rum de

De - o ve - ro per quem om - ni - a fac - - -

De - o ve - ro Ge - ni - tum non fac - tum con - sub - stan - ti - a - lem Pa - - tri per quem om - ni - a fac - - ta

..... ve - - - ro Ge - ni - tum non fac - tum con - sub - stan - ti - a - lem Pa - - tri per quem om - ni - a

De - o ve - - ro per quem om - ni - a fac - - - - -

- - - ta sunt qui prop - ter nos ho - mi - nes et prop - ter nos - tram sa - lu - - - tem de -

sunt qui prop - ter nos ho - mi - nes et prop - ter nos - tram sa - lu - tem de - scen - dit ...

fac - ta sunt qui prop - ter nos et prop - ter nos - tram sa - lu - tem de - scen - dit de cœ -

ta sunt qui prop - ter nos ho - mi - nes de - scen - - dit de cœ - - - -

scen - - dit de cœ - - lis Et in - car - na - tus est de Spi - - ri - tu Sanc - to

de cœ - - lis Et in - car - na - tus est de Spi - - ri - tu Sanc - - to ex ..

lis Et in - car - na - tus est de Spi - - ri - tu Sanc - - to ex ..

lis Et in - car - na - tus est de Spi - - ri - tu Sanc - to

p

ex Ma - ri - a Vir - gi - ne et ho - - - mo fac - - - tus est. Cru - - ci - fix - us

Ma - ri - a Vir - gi - ne et ho - - - mo fac - - - tus est. Cru - ci - - fix - us

Ma - ri - a Vir - gi - ne et ho - mo fac - - - tus est. Cru - ci - - fix - us

et ho - mo fac - - - tus est. Cru - ci - - fix - us

mp

e - ti - am pro no - bis pas - sus et se - pul - - - tus est et re - sur - rex -
 e - ti - am pro no - bis pas - - sus et se - pul - tus, se - - pul - tus est
 e - ti - am pro no - bis sub Pon - ti - o Pi - - - la - - - to et re - sur - rex - it
 e - ti - am pro no - bis sub Pon - ti - o Pi - la - - - to et re - sur - rex - it ter -

it et as - cen - dit in cœ - lum se - det ad dex - te - ram Pa - - -
 et as - cen - dit in cœ - lum se - det ad dex - te - ram. . . Pa - - -
 ter - ti - a di - - e se - cundum scrip - tu - - - ras et
 - ti - a di - - e se - cundum scrip - tu - - - - - ras et as - cen - dit in cœ - lum

trīs et i - te-rum ven - tu - rus est cum glo - ri - a ju - di - ca - re vi - vos et mor - tu - os cu - jus

trīs et i - te-rum ven - tu - rus est cum glo - ri - a ju - di - ca - re vi - vos et mor - tu - os cu - jus

i - te-rum ven - tu - rus est cum glo - ri - a ju - di - ca - re vi - vos et . . mor - tu - os cu -

et i - te-rum ven - tu - rus est cum glo - ri - a ju - di - ca - re cu - jus reg -

reg - ni non e - rit fi - nis Et in Spi - ri - tum Sanctum Do - mi -

reg - ni non e - rit fi - nis Et in Spi - ri - tum Sanc - tum Do - mi - num

- jus reg - ni non e - rit fi - nis et

- ni non e - rit fi - nis Et . . in Spi - ri - tum Sanc - tum Do - mi - num

- num qui ex Pa-tre Fi-li-o-que pro-ce-dit, qui cum Pa-tre et
 et vi-vi-fi-can-tem qui ex Pa-tre Fi-li-o-que pro-ce-dit, qui cum Pa-tre et
 ... vi-vi-fi-can-tem qui ex Pa-tre Fi-li-o-que pro-ce-dit, qui cum Pa-tre et
 et vi-vi-fi-can-tem qui ex Pa-tre Fi-li-o-que pro-ce-dit, qui . . cum Pa-tre

Fi-li-o si-mul a-do-ra-tur et con glo-ri-fi-ca-tur, qui lo-cu-tus est per Pro-phe-
 Fi-li-o si-mul a-do-ra-tur et con glo-ri-fi-ca-tur, qui lo-cu-tus est per . . . Pro-phe-
 Fi-li-o et con glo-ri-fi-ca-tur, qui . . lo-cu-tus est per Pro-phe-
 si-mul a-do-ra-tur qui . . lo-cu-tus est per . . . Pro-phe-

- tas et A - pos - to - li - cam ec - cle - si - am in re -
 - tas et A - pos - to - li - cam ec - cle - - - si - am
 - tas et u - nam sanc - tam Ca - tho - li - cam con - fi - te - or u - num bap - tis - ma in .
 - tas et u - nam sanc - tam Ca - tho - li - cam con - - fi - te - or u - num bap - tis - ma in re -

- mis - si - o - nem pec - ca - to - rum et ex - pec - to re - sur - rec - ti - o - nem mor - tu - o - - rum
 et ... ex - pec - - - - to re - sur - rec - ti - o - nem mor - tu - o - - - rum et -
 ... re - mis - si - o - nem pec - ca - to - rum et ex - pec - to re - sur - rec - ti - o - nem mor - tu - o - - rum et
 - mis - si - o - nem pec - ca - to - rum et ex - pec - to re - sur - rec - ti - o - nem mor - tu - o - - rum

et vi - tam ven - tu - ri sæ - cu - li A - men, A -

vi - tam ven - tu - ri sæ - cu - li A - men, A -

vi - tam ven - tu - ri sæ - cu - li . . . A - men, A - men, A -

et vi - tam ven - tu - ri sæ - cu - li A - men A -

men, A - men, A - men, A - men.

men, A - men.

men, A - men.

men, A - men.

men, A - men.

SANCTUS.

The image displays a musical score for the 'Sanctus' movement from Franz Schubert's Mass in E-flat major, D. 137. The score is arranged for four vocal parts (Soprano, Alto, Tenor, and Bass) and piano accompaniment. The key signature is one flat (B-flat major/E-flat minor), and the time signature is common time (C). The tempo is marked 'Allegretto'.

The vocal parts are written in four staves, each with a vocal line and lyrics. The lyrics are 'Sanctus, Sanctus, Sanctus, Sanctus, Sanctus, Sanctus'. The piano accompaniment is written in two staves (treble and bass clef). The score includes various musical notations such as notes, rests, and dynamic markings like 'mp' (mezzo-piano) and 'p' (piano).

[illegible]

mi - nus De - us Sa - ba - oth Ple - ni sunt cœ - li

mf Do - mi - nus De - us Sa - ba - oth, Sa - ba - oth Ple - ni

tus Do - mi - nus De - us Sa - ba - oth De - us

mi - nus De - us Sa - ba - oth, Sa - ba - oth

et ter - ra glo - ri - a tu -

sunt cœ - li et ter - ra glo - ri - a, glo - ri - a, glo - ri - a, glo -

Sa - ba - oth Ple - ni sunt cœ - li et ter - ra glo - ri - a, glo - ri -

Ple - ni sunt cœ - li et ter - ra glo - ri - a tu - a

a, glo - ri - a tu - - - a, glo - ri - a tu -
 - - - ri - a tu - - - a, glo - ri - a tu - - - a Ho-san-na in ex - - cel - -
 - - - ri - a, glo - ri - a tu - - - a, glo - ri - a tu - - - - -
 glo - - ri - a tu - - - - - a, glo - ri - a tu - - - - -

- a Ho-san-na in ex-cel - - - - sis, in - - ex-cel - - - - sis.
 - - - sis Ho-san-na in ex-cel - - - - sis.
 a Ho-san-na in ex-cel - - - - sis Ho-san-na in ex-cel - - - - sis.
 a, Ho - - san-na in ex-cel - - sis Ho - - san-na in ex-cel - - sis.

SOPRANO. A 3. Voci.
p Be - ne - dic - tus qui ve - - - - - nit qui . . ve - - -

ALTO.
p Be - - - ne - - - dic - tus qui ve - - - - -

TENOR.
p Be - - - ne - - - dic -

- - - - - nit Be - - - ne - - - dic - tus qui ve - - - - -

- - - - - nit qui ve - - - - - nit qui ve - - -

- nus qui ve - - - - - nit qui . . ve - - - nit qui ve - - - nit

- - - - - nit

First system of the musical score. It consists of four staves. The top three staves are vocal parts, and the bottom staff is a piano accompaniment. The lyrics are: nit in no - mi - ne Do - mi - ni in no - mi - ne in. The piano part features a melodic line in the right hand and a supporting bass line in the left hand, both marked with a mezzo-forte (*mf*) dynamic.

Second system of the musical score. It also consists of four staves. The lyrics continue: no - mi - ne in no - mi - ne Do - mi - ni in. The piano accompaniment continues with a similar melodic and harmonic structure, maintaining the mezzo-forte (*mf*) dynamic. The vocal parts enter with the lyrics: - ne Do - mi - ni in no - mi - ne in no - mi - ne . . . Do - mi - ni . . .

no - mi - ne Do mi - ni.

. in no - mi - ne in no - mi - ne, Do mi - ni.

- ne Do mi - ni in no - mi - ne Do mi - ni.

The musical score consists of four staves. The top three staves are vocal parts, and the bottom staff is a piano accompaniment. The lyrics are: "no - mi - ne Do mi - ni." on the first staff, ". in no - mi - ne in no - mi - ne, Do mi - ni." on the second staff, and "- ne Do mi - ni in no - mi - ne Do mi - ni." on the third staff. The piano accompaniment features a complex, flowing melody in the right hand and a more rhythmic bass line in the left hand.

Tutti. A. 4 Voel.
Ho - - san - - - na in ex - - - cel - - - sis,

Tutti.
Ho - - san - - - na in ex - - - cel - - - sis, Ho -

Tutti.
Ho - - san - - - na in ex - cel - - - sis, in ex - - cel - - sis Ho - - -

Tutti.
Ho - - san - - - na in ex - - - cel - - - sis,

The musical score consists of five staves. The top four staves are vocal parts, and the bottom staff is a piano accompaniment. The lyrics are: "Ho - - san - - - na in ex - - - cel - - - sis," on the first staff, "Ho - - san - - - na in ex - - - cel - - - sis, Ho -" on the second staff, "Ho - - san - - - na in ex - cel - - - sis, in ex - - cel - - sis Ho - - -" on the third staff, and "Ho - - san - - - na in ex - - - cel - - - sis," on the fourth staff. The piano accompaniment features a complex, flowing melody in the right hand and a more rhythmic bass line in the left hand.

- sis Ho - san - na in ex - cel - sis.

san - na in ex - cel sis.

san - na in ex - cel sis.

Ho - san - na in ex - cel sis.

AGNUS DEI.

mp Ag - nus De - i, Ag - nus

mp Ag - nus ... De - i,

mp Ag - nus De - i Ag - nus De -

Ag - nus

De - - - - - i, Ag - - - - - nus De - - - - -

Ag - - - - - nus De - - - - -

De - - - - - i Ag - - - - - nus De - - - - -

De - - - - - i Ag-nus De - - - - - i qui tol - lis pec -

The first system of the musical score for 'Agnus Dei'. It consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a grand piano accompaniment. The lyrics are: 'De - - - - - i, Ag - - - - - nus De - - - - -', 'Ag - - - - - nus De - - - - -', 'De - - - - - i Ag - - - - - nus De - - - - -', and 'De - - - - - i Ag-nus De - - - - - i qui tol - lis pec -'. The piano part features a steady accompaniment with chords and moving lines in both hands.

- i qui tol - lis pec-ca - ta mun - - - - -

qui tol - - lis pec-ca - - ta mun - di, qui tol - - lis pec-ca-ta mun - - - - - di,

- i, qui tol - lis pec-ca - ta mun - di qui . . tol - - - - - lis pec-ca - ta mun -

- ca - ta mun - - - - - di qui tol-lis pec - - ca - ta mun - di qui tol - - lis pec -

The second system of the musical score. It continues the vocal and piano parts. The lyrics are: '- i qui tol - lis pec-ca - ta mun - - - - -', 'qui tol - - lis pec-ca - - ta mun - di, qui tol - - lis pec-ca-ta mun - - - - - di,', '- i, qui tol - lis pec-ca - ta mun - di qui . . tol - - - - - lis pec-ca - ta mun -', and '- ca - ta mun - - - - - di qui tol-lis pec - - ca - ta mun - di qui tol - - lis pec -'. The piano part continues with a similar accompaniment, marked with *mf* (mezzo-forte).

di mi-se-re-re no-bis mi-se-re-re

qui tol-lis pec-ca-ta mun-di mi-se-re-re no-bis

di qui tol-lis pec-ca-ta mun-di mi-se-re-re no-bis

ca-ta mun-di mi-se-re-re no-bis mi-se-re-re no-bis

re no-bis mi-se-re-re no-bis, mi-se-re-re no-bis

mi-se-re-re no-bis, mi-se-re-re no-bis

bis, mi-se-re-re no-bis, mi-se-re-re no-bis

bis, mi-se-re-re no-bis, mi-se-re-re no-bis

AGNUS DEI. Continued.

[illegible]

i qui tol - lis pec - ca - ta mun - di
 i qui tol - lis pec - ca - ta mun - di
 Ag - nus De i qui tol - lis pec - ca - ta mun - di
 nus De i qui tol - lis pec - ca - ta mun - di
 i
 di qui tol - lis pec - ca - ta mun - di qui tol - lis pec - ca - ta mun - di
 ta mun - di qui tol - lis pec - ca - ta mun - di
 di qui tol - lis pec - ca - ta mun - di qui tol - lis pec - ca - ta mun - di
 di pec - ca - ta mun - di qui tol - lis pec - ca - ta mun - di qui tol - lis pec - ca - ta mun - di
 qui tol - lis pec - ca - ta mun - di qui tol - lis pec - ca - ta mun - di
 Ped.

AGNUS DEI. Continued.

ta mun - di do - na no - bis pa - - cem
 di qui tol - - lis pec - ca - - ta mun - di do - na
 di pec - ca - ta mun - di do - na no - bis pa - - cem do -
 ca - - ca - ta mun - di do - na no - bis pa - -
 - ta mun - di qui tol - - lis pec - ca - - ta mun - di
 ta mun - di do - na no - bis pa - -

do - - na no - bis pa - - - - - cem do - - - - na

no - bis pa - - - - - cem do - - na no - bis pa - - - - - cem

- na no - - - bis pa - - - - - cem do - na no - - - bis

- cem do - - na no - - - - - bis pa - - - - - cem do - - na no - bis pa - - - - - cem do - - - - na

pec - ca - - - ta..... mun - - di do - - na no - bis pa - - - - - cem

AGNUS DEI. Concluded.

27

The image displays a page from a musical score for 'Agnus Dei' by Franz Schubert. The score is written for voice and piano. The vocal parts are arranged in four staves, and the piano accompaniment is in the bottom two staves. The key signature is one flat (B-flat), and the time signature is common time (C). The lyrics are in Latin: 'no - bis pa - cem do - na no - bis pa - cem'. The score includes dynamic markings such as *mf* (mezzo-forte) and *p* (piano), as well as a *Dim.* (diminuendo) instruction. The music features a mix of half notes, quarter notes, and eighth notes, with some measures containing rests. The piano part provides a harmonic foundation with chords and moving lines in both hands.

This image shows a page from a musical score for 'Gloria in excelsis Deo' by Johann Sebastian Bach. The score is written for a choir and piano. It features five vocal staves (Soprano, Alto, Tenor 1, Tenor 2, and Bass) and a piano accompaniment consisting of a grand staff (treble and bass clef). The lyrics are in Latin: 'cem do - na no - bis pa - cem. do - na no - bis pa - cem. do - na no - bis pa - cem. do - na no - bis pa - cem. do - na no - bis pa - cem.' The music is in G major and 4/4 time. The piano part provides a harmonic foundation for the vocal lines, with a prominent bass line and a more active treble line. The vocal parts enter in a staggered fashion, creating a rich, polyphonic texture. The score is presented in a clear, professional layout with standard musical notation and Latin lyrics.

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